STUBBLE

MUSIC MAGAZINE

The new growth in music today

ISSUE 44

INTERVIEW BONANZA!

STUBBLE talks with: ***Sascha*** of **KMFDM**

Plus: ***LIVE SHOW REVIEWS***

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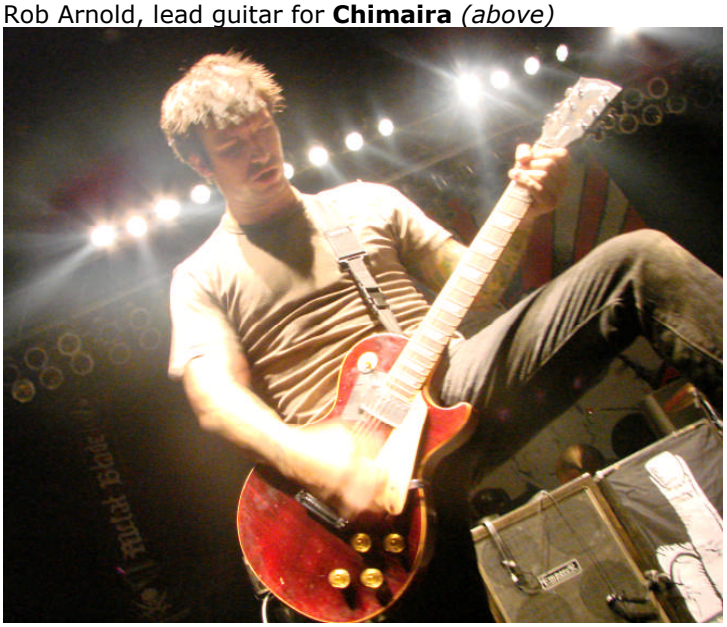
CthoniC's Freddy, Left Face of Maradou

Rob Arnold, lead guitar for **Chimaira** *(above)*



Jordon from **Every Time I Die** *(above)*

And also interviews with
Obituary's Trevor Peres – Guitars, *AND*
The Red Chord's bass player Greg Weeks!

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Interviews

CAPTAIN K KMFDM Interview 8/29/07 and 8/31/07

Interview with Sascha Konietzko 8/29/07 and 8/31/07

Sascha of KMFDM spoke to *STUBBLE*'s Ken Zebbyn from the state of Washington where he currently resides and is in the process of moving back to Germany.

Unfortunately Sascha had to make the call twice, due to ineptness and/or technical difficulties on our side. He was kind enough to do so for the sake of his fans. When you do things twice you gain and lose. What was lost was a more detailed explanation on his relationship with En Esh and why En is no longer with KMFDM. Also lost was a more colorful commentary on NIN, deeper info on MDFMK and Sacha's financial state at the time preceeding it. But most of all was when Sascha referenced seeing friends he has not seen in a while I asserted myself as one and he said No or something to that effect. It was a classic nyuk nyuk for me at least.

Anyway, here's what he had to say on the reinterview.

Sascha: Hello?

KZ: Hi, it's Ken. Sorry about what happened

Sascha: What happened?

KZ: When I listened to the tape all I could hear was me.

Sascha: Oh shit.

KZ: We have the problem fixed now…

Sascha: That's all right.

KZ: OK, so I have my questions from the last time. The opening song of your new CD has sound bites and you referencing the band's name. You've done it a lot on different records, and you've been able to do it for years, without it sounding stale or lame. What are your comments regarding using the band's name?

Sascha: Well, like I said, we learned it from the old school hip hop bands to name check ourselves just so that people on the dance floor would know what band was playing, they wouldn't have to go ask the DJ, or on the radio or whatever.

KZ: That's a good way to do it. Do you think you get sufficient respect from the industry in general?

Sascha: Well, I don't give a shit about any respect from the industry because the music is not made or anyone other than ourselves. Insofar as, you know if, people like it, great, if they don't I don't give a rat's ass. Just go away.

KZ: Going back, when En Esh left the band, how did the separation come about?

Sascha: Well, it was a long time coming and there were a lot of were many separations. En Esh sort of efficiently scaled down the amount of work that he did, after 1990, and there were records that were done entirely without him, and others where he contributed very very little. But then there were also bouts where he stepped back to the table sometimes too, so it was always like he would come and go and generally there was no collaborator except for myself.

KZ: Was it something you really wanted to?

Sascha: It wasn't like the situations in other bands where people just get fired or have these horrific breakups. This was like a more gentle and thoughtful way to put the thing to sleep, at least for the time being, and give everybody the opportunity to see for themselves what it was that they really wanted to do, because nobody in KMFDM was happy with each other at the time anymore.

KZ: Then when you did come back you changed the band's name by reversing the letters so it was MDFMK and ending up on a major label - what was that experience about?

Sascha: I desperately wanted to continue my career; I wasn't getting ready to stop doing music, so in a sense to stay close to the name KMFDM by reversing it was something I felt KMFDM could absolutely afford to do. We were able to change course a little bit and got a very nice record deal and publishing contract, and then went on tour and had a hell of a blast.

KZ: You had mentioned it's never really been an interest for KMFDM to be the next flavor of the month - since the beginning the band has been an incorruptible art form. Why do you think it was that you never shot towards the mainstream?

Sascha: I spent probably more time and effort putting the brakes on KMFDM skittering into some sort of mainstream, popular thing than anything else. It was always important for me to maintain my integrity and to be without compromise when it comes to how I to want to pursue my business and want my band to be presented and seen. So I made various efforts and attempts to piss on their TV ratings and prevent KMFDM from getting burnt up in the industry where you see how people love to eat their own; first they get stylized into being some sort of god, and then they get torn down and cut up and eaten. So, that was never my intent. I'm very much in for the long run.

KZ: In terms of Industrial music or the music press, when I type Industrial music in Wikipedia, instead of Ministry, or you guys, or Skinny Puppy, what comes up is Nine Inch Nails. Were you ever involved with them, or do you follow what they do?

Sascha: No, not at all. The only time that we ever had a bit of a brush was when Wax Trak commissioned Nine Inch Nails to do a remix for one of our singles, "Light." It was one of a total of nine remixes of the "Light" single.

KZ: Was that something that you objected to?

Sascha: No, I didn't object to it, I just consider them a pop band that came later and rode the wave that others had set in motion. KMFDM, when we first came to the United States, this whole term 'Industrial' was brought up in regards to what we were doing and we were just, like, shaking our heads. I mean, Industrial music is neither KMFDM nor Ministry nor Nine Inch Nails. Industrial is a very small and very specific genre of music. The name itself was formed I believe by Throbbing Gristle in the late 1970s, "Industrial Music For Industrial People," and there are very few bands that I could think of off the top of my head that are truly Industrial bands: Throbbing Gristle, Psychic TV… most of the others are not really Industrial at all. – locked

into the Industrial kit. In the U.S. I guess it's really a misunderstanding. Other than SPK, and a few others. Not to be confused with what you call Industrial in the States.

KZ: Overall with the band's success, obviously being highly regarded and having a long history, are you satisfied with things?

Sascha: I'm never satisfied. I never rest on the laurels, kind of always reach further and strive for more.

KZ: On the new album, what's most interesting is that it's more of a departure because on this album it's collaborations between each of the band members versus an album where the person in charge, yourself, would be predominantly in control. How did the idea for the album come about, and what's the difference in how you feel about making an album that way as opposed to other albums?

Sascha: Albums have to be made, it's just part of KMFDM. If we don't make an album something just doesn't feel right. The thing I wanted to change, on the last couple of albums, was to get the other musicians more involved in the actual process of writing the music and coming up with stuff. For a couple of reasons, one of which is that it takes a long time for one person to lay the groundwork and basically be a track starter. That was one of the basic things that I wanted and my approach was to get everyone to write a song. The outcome really showcases the variety of styles among the five members.

KZ: Is that what you'd be most proud about, is it the participation, or is it that you're getting to hear the quality of everyone's work coming together? It sounds KMFDM. It's just a different KMFDM album.

Sascha: Yes, that's the same with every album that we put out, it's a snapshot of the time when it was made. You could never say "This is my best work ever," but you could say "This is my best work to date."

KZ: Have you set goals for yourself, or are you setting goals now?

Sascha: For me it's more of a challenge, the goal-setting, there's no final destination. Birth, work, death.

KZ: Are you hoping to leave a legacy for KMFDM?

Sascha: Absolutely, yes. One of the ideas was always to make a band, before we became KMFDM, where it doesn't even matter who are the members. Leadership could be passed on to another generation. I will put down the Captain's hat when I find whoever can fill my shoes.

KZ: The last release prior to the new album was the *Ruck Zuck* remix CD. What is it with remix CDs compared to regular CDs, in your opinion? And as far as remixing itself, how is that different 15 years ago and today?

Sascha: Well, in the early to mid-90s I was doing a lot of work for people, remixing, working with a lot of serious artists, from heavy metal to things more related to what KMFDM was doing, and as I result I just kept popping out a lot of remixes left and right because it's just something I was doing a lot. At some point I kind of stopped when it became obvious that there's no real market for singles any more due to internet piracy there's hardly a market for anything at all any more. What changed in the mean time was that nowadays the remixes are done by other people so I think it's interesting to release stuff that other bands do with one's own material. The way it went in the past was you'd get paid good money to do a remix for a band. Nowadays there's no money in it at all, it's basically just trade releases.

KZ: Was that more or les how this last remix CD came about?

Sascha: Pretty much, yeah.

KZ: If I was to browse your collection, your CD player or MP3 player right now, what are you listening to?

Sascha: Well, I don't have an MP3 player. I'm listening to the remastered CD of CAM a German Band from the late 60s and 70s, and I've got this very eclectic collection of stuff that people have sent me, demo tapes. And then some of it is really really excellent, one of my favorite bands called Harsh Realm, a Japanese outfit – oh, they're very interesting.

KZ: When's the next time you're planning on playing again, is it Europe, is it here?

Sascha: We're planning to do a bunch of European shows in 2008, and we're planning to come back to the United States in 2009. I'm currently in the process of moving my studio to Hamburg, Germany, and I'll be working for at least the next couple of years out of Europe.

KZ: With you moving back to Germany, is that because the time is right for you personally, or do you see things differently in Germany since you left? Obviously a lot has changed politically and socially during the life of the band.

Sascha: I've actually been entertaining the idea of going back to Europe for quite some years now. There's the constant alternating between the studio recording and touring, and it hasn't really afforded me any time. We've recently realized that the past few years we have toured so much that it's almost fair to say that we have over-toured in certain areas of the market. Taking a break from the road for at least a little time affords me to put my personal plans into motion. It also gives audiences and promoters a respite to wholly and thoroughly enjoy KMFDM the next time around. We have become so much of an institution it's almost taken for granted that we'll just come by and play this city and our ticket prices are super low and our merchandise is super cheap. It seems like everybody needs a little pause to appreciate everything again.

KZ: I think your fan base is extremely loyal and diverse – it spans generations now - do you notice that when you go to shows?

Sascha: Sure. The age range of the audiences goes about from 15 to 50. People younger and older than that once in a while as well. People literally go with their children to attend KMFDM shows.

KZ: That is phenomenal. When you had the MDFMK tour, the big robot you had on stage in Boston. How much of an investment was the robot, and how hard was it to maintain?

Sascha: It sucked the coffers dry and made the entire tour basically totally unlucrative. It was so expensive not only to make it but actually to maintain it – it was three hundred dollars just for food.

KZ: Where is its final resting place now?

Sascha: Its final resting place is near Bolinas, off the Californian coast, in a barn. Meanwhile I'm told it learned to walk.

KZ: So we might see it around if we're in the area?

Sascha: I've had it with him. I still have his little brain in a suitcase down in my basement.

KZ: With the cost I guess the odds of him coming back out are pretty low?

Sascha: Either we hit the jackpot or not at all.

KZ: I thought I saw him play guitar that night in Boston. How was that on the guitars?
Sascha: Well, he tried to play guitar, but he basically shredded them and we had to find new guitars every couple of days.
KZ: And you figure with machines you save money. Not always, I guess.
Sascha: For sure.
KZ: Out of all the years and tours you've done, there's gotta be some experiences that, maybe weren't fun when you went through them, but things you remember and laugh at now, the history of KMFDM. Could you share one of them with us?
Sascha: One time in Salt Lake City we got a replacement for a broken bus. The bus that came was green, old, and it was called The Pickle. As we're heading out of Salt Lake in the early morning hours, the driver is telling us the fun story about The Pickle where, on his maiden voyage, the Pickle bus broke down and Aerosmith, who the bus belonged to at the time, were seen pushing the bus down the road. Just as he was finishing the story, there was a massive explosion and the bus started going down like an airplane. We got out and saw the engine had exploded and was about a quarter mile down the road. There was this huge black streak of oil bubbling down the road all the way back to the bus. So we started pushing the bus and making jokes about Aerosmith, and very soon it became clear to us that there was no chance that we would push that thing anywhere. Some scouts went out and we saw this little town in the distance that was Winnemucca, Nevada. They had one taxi and it took about half a day to get everyone from the bus to the hotel in town. There was one hotel, one casino, and three whorehouses. It took us three days for them to fix the bus, by the time we left we were on a first name basis with every inhabitant of Winnemucca, and we had blown our entire money.
KZ: Is there any chance of a book down the road?
Sascha: Well, the 25th anniversary is just sort of appearing on the horizon and yes, the book is going to be in the mix.
KZ: At one point KMFDM got dragged into the whole Columbine thing, and yet because of the media and who's more in the spotlight, Marilyn Manson gets to wear that badge more, I don't know if it's a badge of honor, to be affiliated with it. How was that experience for you personally, knowing that the name of the band got associated with that unfortunate situation?
Sascha: It was very strange. I was driving in the car, near Seattle, and I got a call from my manager and he said "Get in front of the TV right now." And I'm like, "What's going on?" and he said "I don't really know, but something's happening here." So when I got home I remembered the call and I turned on the TV and I saw my face on CNN. I was like, "What???" And then it took an hour or so to piece together what had happened with the school shooting. And that one of the shooters had a web site on which he had pasted together a sort of manifesto that was entirely consisting of lines taken from a variety of KMFDM songs. So we were implicated, as you know, as the impetus for the killing and I just thought, you know, "Uh oh, this is not gonna be fun, at all." A couple of frantic moments followed where all possible contrabands – anything that could be construed as contraband in any way, shape, or form was brought out of the house, and we basically hunkered down waiting for the FBI to show up. The next day the phones were absolutely crazy, with Dan Rather calling in and wanting KMFDM to go on the air and basically make a stand and defend – quote/unquote – ourselves, and I was just like, "Fuck this." First of all, there is no connection. Secondly, it's just another kind of thing where someone gets sacrificed for the media. Then I put out a press release that the media is wrong and we're not condoning violence, we're German not Nazis, and whatever other accusations they came up with. Hair-raisingly crazy. And I suppose on day number 3 the media general kinda realized no one knew KMFDM so how can you tell your story on something that is not known? So then they shifted it to Marilyn Manson who, at the time everyone knew used to love to hate. Then there were like demurrals and outcries from the little community of the fans of the school shooters and copycats. It was just like, it followed me to this day. Every interview, like this one we're doing now, there's a mention of Columbine.
KZ: Speaking of internet controversy, obviously with the new album cover there's the whole thing about the artwork being changed. I wonder if you could just give us your take on that.
Sascha: The artwork was not changed per se, it was just that it was a good piece of art, with a background, that just wouldn't work on a record cover. So we copy-pasted a piece of older art from the same artist on the background of the new image, brought it to the artist and were given approval, but for some reason the artist later revoked the approval and said that it was done without. Instead of talking to me about and – whatever - things happen and if it can't be totally resolved between people it becomes a public issue. It's stupid, I think.
Honestly I don't give a shit either way. There's plenty of artists who work in a style similar to that – it's not only the artist, sort of the black border around it, the lettering - you could put a can of Coca Cola on there and it would still be recognizable as a KMFDM album.
KZ: I'm sure you have some influence on what's being drawn, making suggestions.
Sascha: Oh definitely. It's just a very good example of how someone makes an elephant out of a mosquito.
KZ: Nothing is exempt from happening in this business. Hey, I appreciate your time. With the 25th year coming up - 2009 is not far away – can you give us any idea of what's to come, are you coming to an American tour?
Sascha: What's going to happen between now and the 25th anniversary is that every 2 months there will be a release from KMFDM. The Ruck Zuck type remix album is planned to be released in February 2008, then throughout the Spring we'll see not only The Greatest Shit from KMFDM, but we will also see the re-release of all the stuff that is not yet contained on the albums, meaning all singles, all other tracks. Come 2009 there will be like you said the anniversary and touring the rest of the world – and possibility a new album in time for the anniversary.
KZ: Great! Any final statements to the readership?
Sascha: Don't miss us too much.

Interview: ChthoniC's Freddy, Left Face of Maradou
Ozzfest 2007
Sleep Train Amphitheatre
Marysville, CA
7/17/2007
Jeff Longo jlongosj@yahoo.com

STUBBLE recently caught up with Freddy Lim or Freddy, Left Face of Maradou lead vocalist for ChthoniC (pronounced THON-ick) at Ozzfest 07 in Sacramento CA. Labeled the Black Sabbath of Asia by their hometown media, metal heads across the US and Canada will get their first glimpse of the Taiwanese extreme metal band as they open each Ozzfest. Embarking on their most ambitious project to date, ChthoniC will be playing an incredible 100 shows in the US, Canada, and Europe with stops at the Wacken Open Air festival W.O.A in Germany and a full European tour. The tour dubbed "UNlimited" is in part a protest to how the UN (United Nations) limits Taiwan's full participation as an independent country. Today we put the politics aside and talked music…..
(Freddy and the band are busy playing video games when I enter.)
Jeff*:* Who's winning?
Freddy: Me, played for first time in.
Jeff: How are the shows coming?
Freddy: Yeah, very good. All of the Ozzfest shows and off-day shows have been great.
Jeff: Is must a little different for you playing so early in the day or should I say sunshine?
Freddy: It has been ok…
Jeff: It seems like your show would be more suited for indoors (or night time….)
Freddy: Before the first Ozzfest show we were a little worried about that. Because we opened for the first Ozzfest (*Seattle 2007*). And its not that usual for us play at Noon. But it has turned out very well. I think that we started the first mosh pits at Ozzfest (*this year…*).
Jeff: Cool!
Freddy: And all the crowds just crazy….yeah, so we are very happy about that, you know ..that in the beginning of the song, of the first song….there were only like 20 people there, but when we started the song, the people just …..ah….the gates opened, everyone started running to the stage, more and more people, and when we finished the first song I think there were more than a thousand people. So it's a amazing in like one song just in 5 min all the people….
Jeff: What song was it?
Freddy: Do you have our CD?
Jeff: I Do.
Freddy: Yeah it's the second song, I can't remember the English title anyway…(*indigenous_laceration - Seediq Bale*)
Jeff: You have been labeled Black Sabbath of Asia, why is that and how has that helped/hurt you?
Freddy: Not really, in Taiwan and the Mandarin speaking countries, most people don't know anything about of Black Sabbath, so it ah, didn't us help in any hometown…but here maybe some people, they will think more as why people ah title you as the Black Sabbath of Taiwan or Asia I think that is because we are the first Extreme Metal bands, one of the first, so the people Just like the Black Sabbath they started the whole Heavy Metal wave of music, so we started the whole extreme metal way ah in Eastern Asia, the title is not because of the music but because that we started some kind of different movement
Jeff: How would you classify your music?
Freddy: To us we will just say we are just E***xtreme Metal***. We don't really like the title of Black Metal or Death Metal, we just Extreme Metal because we are not that normal, we don't sing in the normal way and yeah, you can hear the oriental elements, Asian elements in our music, so its not that normal kind of black metal or death metal.
Sometime our fans will try to fight for that we are still black metal or with some diehard Black Metal fans will argue with each other. But I think its ok, don't fight with us for the classification, it ok, its all ok.
Jeff: What bands are you listening to now?
(Freddy to Jesse, guitar player… Apologizes for not knowing/remembering.)
Freddy: Dimmu Borgir…no I just listened to one time, you say it's excellent, but I think it's ok.
JESSE: Testament….
Freddy: Old Anthrax, old Slayer.
Jeff: Who were you most influenced by?
Freddy: Emperor, I like them very much, Emperor was the first black metal band I listened to in the 90's, so definitely Emperor and I really like Dissection. Yeah, I that Emperor and Dissection inspired me to write this kind of metal and to... but of course Cradle of Filth and Dimmu Borgir these bands ah there are many reviewers say we are similar to them but I think that its is not similar, because like Jesse he likes ah Thrash metal very much, in the riffs, you can hear more Thrash than Cradle of Filth and Dimmu Borgir, so….
Jeff: When are you planning to tour the US?
Freddy: I hope next year.
Jeff: What is your live show like and how is your live show different than what you are doing for Ozzfest?
Freddy: If you want to see the whole show like we have in Taiwan like our 10th anniversary. I think this takes time. Maybe after, now that we are writing the new material so hopefully we can start the recording the next ah spring or summer and hopefully we can release in fall next year. Hopefully after that we can have standard Taiwanese sets in several countries in US EMEA and different countries with a release in the fall.
Jeff: What is the new album going to be about?
Freddy: It should be a secret, but I think is ok, I will tell you a little bit. This will describe the whole hell, ah the picture of the oriental hell. So you know that we Taiwanese share the same philosophy of hell with Koreans, Japanese, Chinese, Vietnamese and no other Metal bands, or no other rock band have ever described hell. How the hell looks like in the oriental way, I think that we are the first ones to do that because it is very complicated there are more than 18 levels of hell and there are hundreds of small hells. So we will try our best to do that.
Jeff: At least seven albums worth…
Freddy: Yeah, (Freddy laughs) we will try to do it in one…
Jeff: How old are you?
Freddy: 30.
Jeff: How long have you been doing this?

Freddy: You mean this band?
Jeff: Yes.
Freddy: Eleven years.
Jeff: You also play the Violin?
Freddy: It is too hard for me to play the violin, jump around, band my head, dance and sing. In 2005 we have found a violin player Su-Nung, yeah, he does a great job now, all the crowds love him, when he starts playing the violin (*Freddy gets excited, brings in the rest of the band still playing video games)* when he start playing the violin, some crowds even cry *(Freddy makes noise teasing him arrgghh).*
Jeff: How are you getting along with other bands on the tour?
Freddy: All the other band members, all the members of the other bands they are very well with us. We share food and there are some kinds of Taiwanese fans who come back stage to provide different kind of drinks and some soups, some different kinds of foods and we share with the bands. Some bands come to knock on our doors to ask "do you have more of that kind of soup" I think it has turned about pretty good and we're make friends with everyone.
Jeff: So is it a non-stop party?
Freddy: I think during the set we are working hard, but after the set we try to have party with all the other bands. But not really have party at night, we have to tour we have to rush to the next stop, so no party at this time.
Jeff: Anything you want to say the fans?
Freddy: I think ah, there are more and more fans that ah, really, focus and want to, try to dig in, much deeper in to our music. But I hope that all the fans that try to dig into our music, want to find more, you can try to find out more Asian metal bands. I believe there are a bunch of good Asian metal bands out there, and we are just one of them.
We try to lead out the whole Asian metal family to the whole world so if other fans have time and want to discover more Asian metal bands should try myspace and other ways.
Jeff*:* Loudness comes to mind, but then that was 1984.
Jeff Longo
STUBBLEzine

Interview: Rob Arnold, lead guitar Chimaira
Sounds of the Underground
8/3/2007
San Jose State Event Center
San Jose, Ca
Jeff Longo jlongosj@yahoo.com

Never back down, never back down, one of five or six excellent tracks Chimaira's *Resurrection* released on Ferret Music, the US division of Nuclear Blast. The band has been touring relentlessly since its release earlier this year, more recently, a summer stint with the Sounds of the Underground. Stubble's Jeff and Cesar caught up with Rob Arnold in San Jose and here is what he had to say…….
Cesar: How many more gigs do you guys have left?
Rob: I think 10 or so.
Cesar: When was the last time you were home?
Rob: Man, we had played Cleveland like a week and half ago and before that I'd been home for, like, 5 hours in like seven weeks. We got back from a 5 week European tour, I got home to, fucking Cleveland *(Rob cracks a smile and relaxes a little)* at 5:30pm got home from the airport after 5 weeks over there and left for this tour *(Sounds of the Underground*) like midnight that night.
***Cesar*:** WOW, unbelievable. I hear the crowds over in Europe are pretty cool.
Rob: Yeah man, I'd say they were a little better back in the day, but now it's kind of like it is over here. Where there's a lot of bands coming. It's getting kind of saturated with bands, so it's not even as cool. You know, at first when we were going, kids were fucking there at 10am, like everybody was there *(Rob lights up)* just waiting, the show they waited months for, but now they have a show everyday like they do over here, you know?
Jeff: I know you look at the line ups of some of those shows, its like a metal head dream list, all on the same bill. I'm like, damn I wish that would come here…
Rob: I'll guarantee they say that more about shows over here (USA), you know what I mean? Like Slayer only comes here once a year, but yeah, those festivals if we had that shit over here…..*(we both ponder the possibilities quietly…..)*
Jeff: So where are you from originally?
Rob: Cleveland.
Jeff: Browns fan?
Rob: Absolutely, more of a Cav's fan though.
Jeff: Well, you got LeBron, they say he's the next Jordon, right?
Rob: Supposedly…*(ponders the possibilities quietly….)*
Jeff: So, I love the new album *(Resurrection 2007)*. I felt like I was punched in the face after the first listen, which is rare for me. I couldn't shut it off.
Rob: Thank you.
Jeff: How is the success treating you and is it selling?
Rob: Yeah, it's selling. We don't consider ourselves successful yet. Obviously, we've done some things you know? We're able to afford this and make the band our profession and everything like that but at the same time we have way too many of goals to reach and stuff. Its awesome, we turned a little band from Cleveland into a world wide touring band, that a lot of people of heard of. So its cool, the new record has been getting a lot of great reviews, a lot of people say how much they like it and shit like that, so we're stoked on it and were just trying to push it and see what happens.
Jeff: How sick are you of doing these interviews?
Rob: Um, I haven't had too many on this tour at all, like this may be my first one on this tour. Don't get me wrong, when the album first came out it was 10 interviews a day everyday, stuff like that, but I can't remember doing one in a while.
Jeff: When you do get home, is it weird not having fans cheering you on as you take out the trash or open your door in the morning to get the paper?
Rob: *(Laughing)* I just totally enjoy it, just do all the things you've been thinking about doing…., just even little things. I can't wait to go work on the house, and stuff like that, sleep in my own bed, do laundry in my own

washer and dryer, not have to plan out my shower situation every day. Just the comforts of home, being able to kick it, you know?
Jeff: Prior to this album you did most of the writing, but with *Resurrection* everyone contributed to the writing process. Was that a good or bad experience?
Rob: Well good. I mean, I think that is kind of misconstrued on the DVD. Like ah, the last record I certainly wrote the bulk of, but really, no one was really coming to the table either with anything at the time, you know? It was a weird time for the band with everything that was going on. With this record I wrote equally as much but there was more of a contribution and more of a team effort. We wrote in the practice space together rather than me just bringing songs and us just working on them, and stuff like that, so there was just more input, which made for a better vibe cause everyone was involved and happy with what was going on. Rather than a guy, uh, say like Chris our sampler instead of after six weeks we send him five songs and that is what he has to deal with. Now he was there and he was talking about well maybe I have some ideas for this, and if you would do this, kind of thing, maybe I could do this.
We would structure the songs around what would make everyone happy. You know, lead to a better vibe,. Now that Andols *(original drummer and friend since 14)* is back in the band, we finally got off of Roadrunner*,* it was just a fun, good record to make, as far as me writing stuff it wasn't anything like I just sat back and said here it is, everyone was there and it was fun. I love writing.
(Ok, he's responding like a true professional, let's throw him a curve ball…)
Jeff: Have you ever heard of STUBBLE Music Magazine and how has it changed your writing style?
Rob: I don't think I understand the question…*(looking bewildered, but maintaining his composure),* if I say no to the first one, then how can I answer the second one. *(I think this agitated him a little.)*
Jeff: You can say whatever you want.
Rob: What was the question again?
Jeff: Have you ever heard of STUBBLE…?
Rob: No.
Jeff: ….and how has it changed your writing style?
Rob: Not at all.
(Yeah a little agitated, better bring it back to center)
Jeff: Who gets stuck doing most of these interviews?
Rob: Generally Mark and I, we have been in the band the longest, we know the most, and Matt is third. But this time I got out of doing the press tour in Europe, we sent him in my place and he did like 170 interviews in 3 days. *(grinning, not agitated anymore)*
Cesar**:** Wow. *(we laugh)* When you go in the studio do you guys go in with the songs already finished or do you record them as you write them?
Rob: No they're finished when we go in. a lot of the time once you get them on record you may be like, lets change that a little bit or this a little bit, but for the most part they're pretty much complete.
Cesar**:** Do you ever write a song around a drum beat? Because your drummer is amazing *(Andols Herrick), does* he lay down a beat and you say I love that beat hey I got a riff for it?
Rob: Yeah, sometimes, Pure Hatred *(The Impossibility of Reason 2003)* for instance, the beginning (*refers to the drum intro*) and I remember him playing that and me just dicking around *(refers to guitar intro)* and we wrote the whole song around that.
Cesar**:** What is your favorite part of the tour?
Rob: I'd say right when the show is over, either it's a great show so everybody's on cloud nine, the party kicks up and you go to bed feeling good at the end of the night or sometimes its shitty so you work on partying extra hard so you feel better again or whatever. After that the day's work is done, feeling relaxed and just waking up in the new city.
Who would you love to tour with?
Rob: Certainly Metallica,… just to say we did…..*(then quietly he whispered….)* we played with them once…
Jeff: *(What the hell did he say?)* Where at?
Rob: Donington, UK *(Download Festival 2003, UK)*, it was a surprise too.
Jeff: Wow, that's pretty bad ass, so are they like prima Madonna's back stage or are were they cool?
Rob: *(He lean's forward, eyebrow raised….*) You want to hear the story?
(Oh, shit here comes the Metallica story, chicks & blow….hell yeah!)
Jeff: Hell yeah!
Rob: It was our first time playing the Download festival over there *(UK),* I think it was 2003. We get there, we didn't know what to expect, it was our first big festival like that. We are the first band on the first day, we were going on at like 11am. The van pulled up to this tent and the tent holds like 10,000 it was pretty big tent and nobody was in there and we were like fuck, this is gonna suck.
We get changed and get ready, shit like that, and half hour later by the time we go on it's 100% packed.
And the show was totally awesome, it fucking ruled, and afterwards we were getting changed and we're looking at the schedule you know, to see who else is coming on, planning who we were gonna watch, and we noticed that four bands after us there is this empty slot for a 45mins. We're like who is this gonna be?
Nobody really knew, then we started looking around and like even though the general crowd couldn't see the dressing room area, there was just tons of people back there press, people hanging out, things like that but not really the general crowd area.
Then they started putting up black tarps over the fences so you couldn't even see in the back area at all.
We were like "what the fuck is going on"? So we started looking around and there were these gigantic, like 20 feet tall piles of super wide road cases all covered in tarps and you cant tell what they were but at the very bottom…., where the tarps aren't long enough, you could just see the M and A sticking out, and we could tell it was the Metallica logo! We were like no way! Sure enough, they went on the same stage we played an hour later.
(Ok, here it comes, tales of debaucher laced with tons of blow, tons of chicks, tons of chicks on blow…)
After that they were hanging out by the trailers and they had a couple big guys waiting around so…. I remember, Jim and I walked back and the guys were flexing a little bit, so we waited till it was cool…. I think they took their showers or whatever, and about 15 mins later they let people back to hang out and bullshit .
At the time our laminates had mock up ride the lightening with the Chimaira name but the Metallica font, and so I never get anything signed….,I just didn't really care about autographs, but I was like fuck it , I'm here, I am gonna have him sign this. *(Defiantly)* So James

(Hetfield) just ah, ….someone had finished filming him and he was having a conversation and he was real mad at the guy, pissed, so right at the time, he turned I handed it *(laminate)* to him, and he was like, hmmm? Then he looks at the laminate, looks at me, then back to the laminate…., *(makes a right-on expression and nods his head*), so that was pretty cool. *(we laugh heartily together,….fucking Metallica…., ok, I am delirious now, here it comes….)* He, Rob, and Kurt and Lars fucking talked with us for like an hour and half, so he was real cool. *(Fuck….!)*

Jeff: That's always cool. I grew up listening to them, how old are you?

Rob: 27, Justice *(Justice For All*) is my record, but still I know them all perfectly, they're my favorite band.

Jeff: Right when Justice for All came out, I'm from San Francisco as they are and I think it was Overkill at the time at this little club, and all four of them came walking in and they were just hanging out, so cool. GWAR, below

So, you guys hang out with GWAR at all?

Rob: Yeah, sure.

Jeff: They wear their make up at the tour barbecues and after-parties?

Rob: No, they're *(smiles)* regular guys throughout the day. It took awhile to like put them together, like who's who and stuff like that. Todd the bass player, Beefcake, great friend of ours. A couple of weeks ago Jim our bass player, his Grandmother died, and he had to go home and missed like four or five shows. So Todd, he filled in for some shows *(Official fill in's were* ***Beefcake*** *(****GWAR****),* ***Paul Romanko (shown)***

*(****SHADOWS FALL****), Andy Williams (****EVERY TIME I DIE****) and* ***CHIMAIRA*** *frontman* ***Mark Hunter)****. ……., so that was real cool. Yeah, those guys are real cool.*

Jeff: Who do you hate the most in Every Time I Die?

Rob: *(thinking)…*um Mike, *(He laughs, but surprisingly he answers),* I love him, but we have this thing I always say hi to him he is just like "hey", you know *(laughing),* he doesn't stop and chat, so I just bust his balls a little.

Jeff: Yeah, I'm interviewing them next, so thought that would be a fun question.

Rob: All those guys awesome, we have been friends with them for a long time.

Jeff: So, now that you signed with a major label, Roadrunner, had some shit there, and now your on Nuclear Blast, so is it everything you thought it would be?

Rob: Is it everything I thought it would be? It's, everything that I had no idea about, you know like, back when you first want to start a band you don't think about…, just the simple things, like, we had no idea about tour buses,…, we had no idea about stage cloths, you know? That you change into something different when you go on stage. Um, you know about trailers, or just fucking anything like that. You just have no idea.

And there's no book, on how to be a metal band. *(note to self write a book on how to be in a metal band chapter one Chicks and Blow)*.We're just taking everything as it comes, being as comfortable as you can with it, try to keep your sanity. *(Right on)*

And then there are all the rewards, meeting so many cool people, getting to play guitar for a living, and just basically hanging out. My job is about an hour a night….but at the same time it's a shit load of hard work and there is major sacrifice.

A lot of the time I think, man, it would be nice to come home every night at five o'clock, if I worked 9-5, not that I would trade it for anything, but just being home everyday would be cool…those type of things missing your family and friends

Being gone all the time, its not as glamorous as it seems being in a new city everyday, seeing all of Europe or whatever because your in the confines of your bus, you know? You don't have transportation, a lot of the times you're in some alley in fucking where ever, its not like you're in Manhattan everyday or Hollywood everyday where there's tons of shit to do and your only there for like one day, so....

Jeff: **Do you get any say on where you go or what tour you're doing?**

Rob: Sure, we're all part of the whole planning process. We can say if we need time off or not, but a lot of the time its timing of things, like, if you want to be on this tour it starts the day after you get home, and we're totally used to it and we do it all time and we're totally there.

Jeff: So your label puts on this tour?

Rob: Uh,

Jeff: Part of it?

Rob: Yeah, part of it yeah.

Jeff: Did that have a big decision to play the Free-fest *(Ozzfest).*

Rob: Um No,

Jeff: Was that an option at all?

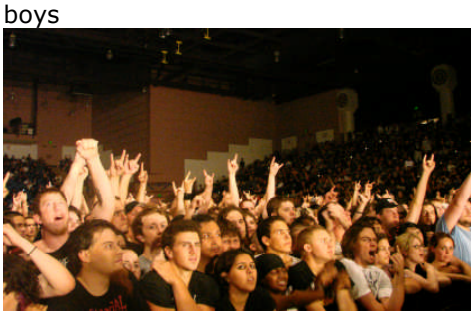
Rob: I don't believe it was offered to us, but think that we were already committed to this tour (SOTU).

How was Lamb of God this year?

Jeff: I've seen them like 7 times, in small clubs and on the main stage this year, they were awesome, which, you know you both have a similar type of sound, but Chimaira does it a little differently, you a little bit of a rawer sound…

Rob: I don't know, I really think they're like maybe three or four years further, then where we are right now, you know, and where we were two years ago is totally different then where we are now, I totally congratulate those guys and I compliment their success for sure.

And I love them as band too But they are a few years older then all of us and I just think they are a few more steps closer to the prize, I have no doubts we are on our way too.
(I think he misunderstood me)
Jeff: I think you guys have the secret sauce; I do, especially with this album (*Resurrection 2007)*.
Rob: Thanks.
Jeff: And not just because I'm interviewing you either *(no really… buy this album, it rules)*
Rob: No I can tell when someone talks about the record whether they like it or not. The worst interviews are they guys who have no idea, they were just assigned to it or something so you're just like fuck…you know, and the answers from the interviewee are solely based on the person's knowledge and enthusiasm about the band.
Jeff: I went up to www. Chimairaworld.com, and I asked them if they had anything they wanted to say and they said don't ask the same damn questions *(Laughs), we're sick of hearing them…(Laughs) but, ah,* they did want me to tell you that Resurrection is still kicking their ass.
Rob: Cool. ….thanks to all those fans. Thanks for the appreciation, and the support, you know. Tell more of your buddies about us. The word has to spread somehow. I wish everybody felt like those guys did, you know?
Chimaira went on to crush their set and the thousands of fans in attendance. On August 10, shortly after this interview, Chimaira canceled their European tour and issued the following statement: Hello everyone. As you may or may not know, we have decided to cancel our upcoming UK/European run. There's really no way for us to describe our sorrow after having decided to pull out of the Eastpak Antidote tour. It was an extremely difficult decision for us to make, and one that we have been painfully mulling over for weeks now. We'd first like to apologize to all of our die hard fans, and then to all the great guys (and girl) in Soilwork, Caliban, and Sonic Syndicate. After 9 years and more than 700 shows, we can proudly say that we've cancelled a little more than a handful. Our motto has always been that somebody's got to be either sick or dead before we pull the plug. However this time, that is not the case. No one is sick, no one is dead, and not one of us is even tired. In fact, it's the exact opposite...All six of us are on fire with creativity. And if we don't take some time to let it flow, it could possibly go away. As a lot of you know, the last record brought a lot of unity and excitement back to our band. Our brotherhood is stronger than ever, and we've finally "re-focused". We need to get back into the rehearsal space and explore some of the song ideas we've got going on right now. This record cycle is certainly not over for us, and we still plan on touring heavily in support of Resurrection throughout the winter, and throughout 2008. We're also not "writing and recording" a new record right now, so don't get that idea...(maybe an E.P??) We've just decided that we need to spend the next three months laying down some material that is flowing through us uncontrollably. We've looked at this decision from every angle, and the last thing we'd ever want to do is disappoint our loyal fans. But as painful as it was, we all agreed that this decision was best for Chimaira's 'Big Picture". So please be hopeful, like we are, that this decision will benefit us all in so many ways. After all, you've got to strike while the iron's hot. So fear not Chimairian's..... we've got a ton of great ideas in mind for the future. Our winter US headlining tour will be some of our best shows to date. The production is going to be over the top, and you'll see a fire in us like you've never seen before. Plus, everyone is going to start hearing a lot of the songs that you've been asking for. Six?...The Flame?...Dead Inside?...you got it. Well, maybe not Dead Inside, but you get the picture. And we definitely plan on bringing the same passion overseas sometime in early 2008. We've got some killer ideas on the table, we're shooting a new video, and frickin Andols is back! Finally, our sincerest hopes that you will all understand and forgive. And we promise to make it up to you all in one way or the other. -The Chimaira boys



Interview: Every Time I Die's Jordon @ Sounds of the Underground
San Jose State Event Center
San Jose, CA. 8/3/2007
Jeff Longo jlongosj@yahoo.com

We caught up with Jordon from Every Time I Die as they are in the home stretch of the SOTU tour in San Jose.
Jeff: So how does it feel to be a rock star?
Jordon: I wouldn't know (laughs), if this is it, it's great. I love it, I get to work out, I get to hang out with my friends, I get to play music, and something my dad likes to remind me that hundreds or thousands of people would like to be doing. I am very grateful.
Jeff: Any downside?
Jordon: It has its way way ups, and every once in awhile there's a con to it, but mostly its great, who can complain?
Jeff: Does it suck after the tour and you go to take out the trash and thousands of people aren't screaming and cheering you on?
Jordon: No not at all, because when I miss home and when I get home, I'm there for 2 hours and I'm like man I'm ready to go back out on tour.
Jeff: Now that the Buffalo Sabers have fucked up another team from winning the Stanley Cup are you going to stop saying you're from there?
Jordon: *(Laughing)* You thought you can just say that to me? *(Laughing)* It's going to be frustrating, we had something great this year and uh, it's a shame, you have the best starting record in NHL history, a great regular season, take the president's cup, and you cant even get to the last round. We hit a wall called the Ottawa Senators, but shit fucking happens.
Jeff: So tell me about the new album *(The Big Dirty due out Sept 4)***,** the 2 songs I have heard rock.
Jordon: We are playing both all summer *(No Son of Mine* and

Imitation is the Sincerest Form of Flattery). I love it, I listened to it again the other day. I think it's got everything we have ever tried to do but better. I really think it will hit people from a side they are not expecting. A lot of people have said oh "they do videos now and they do this big tour or that big tour", we have seen our friends get a little taste of success….. And they tried to change themselves to get a little more of it, and we have made a conscience decision not to. We said you know what in 1998 we fucking got in *(someone's)* basement, we played heavy music because we were fans of chaotic, hectic, aggressive music and we want people to know that nine years later that we're still interested in it. We took our maturity, our progression, our sensibility, and applied them to what we started doing in 98 and we made a heavy record that is better structured, better organized, makes more sense then anything we have done. I love it.

Jeff: You kick the shit out your audiences, every time I have seen you the energy was amazing.

Jordon: Cool, that is another thing that we value a good connection with the crowd, I don't think you can have that unless you're more energetic than they are. They're the ones spending the money, they're the ones in the heat, and they're the ones standing around for 9 hours a day, if they can do it so are we. We're going to take the 9 hours of energy they have to be at SOTU and we're going to pack it into a half-hour set. If there going to sweat then we are gong to sweat twice as hard, if they are going to loose their voices then we will lose ours twice as quick.

Jeff: Was it a good investment playing in the summer festivals?

Jordon: Yeah absolutely, I don't regret it ever.

Jeff: What did you tell Sharon Osborne when she called asking you to play Freefest?

Jordon: *(Laughing)* I don't think we got that call *(Laughing)*, but I am kind of glad. But I should be careful as my opinions don't necessarily represent Every Time I Die or the band members. But let's just say it's not Freefest, I hate the fact that the name *(Ozzfest)* is conning people into thinking that it's this giving back to the community thing. If it was then bands wouldn't have to pay $75K to be on it. It's not free for the bands. It's not free for the advertisers, that money is not being paid to Hatebreed or Lamb of God or ah whoever else. It's not freefest, so let's just cut it out already and stop lying.

Jeff: Does it matter to the fan?

Jordon: Ah, yeah, to a fan let's see here, no it's probably great to a fan. But not so great to ah, well it is great if you want to go see music all day long, but not if you like getting the wool pulled over your eyes and thinking you have some idea what is going on when you don't.

When we did it was cool saying you did it and cool if you never do it again because you're worrying about these poor kids who just spent 90 dollars and are out there at 9:30 in the morning and it's not a good vibe. You know? You're going in there with your back against the wall, and we felt like a jester in court like "entertain us or be beheaded". These kids are like ok, I just spent a month salary from my minimum wage job, I'm here at 9am and your better entertain me. That's not the vibe we like going into, we like the vibe of you know I just watched a bunch of awesome bands for fucking cheap, they had a great time on stage, I had great time watching them we're going to keep it, we get to see GWAR, we get to see a ton of other bands.

Darkest Hour

Jeff: Who are you listening to on the tour?

Jordon: I like Darkest Hour, I like checking out all the new bands…but I've said it before, like, the first half of the day is full of bands that are in the same position we were in five years ago, they are breaking out, they're new, they're doing what the fuck they want to do, and the kids are really responding to that. So when we got asked to do this tour that was my favorite part of it, let's play for these kids who think that were too good for them now. They see us in a music video, they see us on a bus, so they think that we gave up on the kids, and that is…fucking never, ever. And we want kids who have see us 7 years ago or seen us for the first time at Warped tour or kids who have never seen us and we want them to think the same thing today when they watch us. It's why we are on this tour

Jeff: Where do you draw your inspiration from?

Jordon: It's just so much of ourselves, I like to listen to our old records and say I can do better. I like to listen to what Andy writes and say oh well fucking Andy is stepping up and wrote this awesome riff so I gotta step up too,. I like ah, to listen to a song we wrote 2 weeks ago and say ok this is great but I just like to keep outdoing myself, so I guess I am in competition with myself, I just want to keep making better riffs, I don't want to say oh yeah that is the best thing I ever done and I'm never top it. I can be more aggressive, I can more melodic, I can be catchier, I can be any kind of riff I can do better.

Jeff: How has it changed from writing/practicing as a band trying to make it to a band that has record contract, expectations, etc?

Jordon: Keith has a very unorthodox way of doing the vocals, and every producer we have ever worked with said the same thing. Where it's just me, Mike our drummer, and Andy our guitar player in a basement 5 day a week/4 hours a day for/4 months. Whenever we get a song done, we record it, and get it to Keith. Keith does the vocals/lyrics and 2 weeks later he gets a new song.

Jeff: So it's still fun?

Jordon: Oh yeah, we actually implemented a new, *(laughs)* it was my idea, a new method of song writing where we had a stopping time every day no matter what. The worst part about our albums in the past is we would hit these walls, and you don't want to be that guy who say can we stop? Because then it looks like your least interested, you know, like you have better things to do So we had a stopping time everyday where no matter how much of a roll we were on we on we stopped at that time , I don't know, 5 o'clock or whatever. It worked because if we were on a roll and we came to a dead stop, you'd be excited to go to practice the next day It sounds so amateur but it worked and it relieved a lot stress and if we did hit a wall or had writers block we would say alright its 5 o'clock and maybe tomorrow we would have

better idea. Or like I said if we had like 10 sec left to write ah for a song, the song is 95% done, that 5% was coming tomorrow. So it made you look forward to practicing, look forward to writing, something that was missing on Gutter Phenomenon. I think we were not having fun writing. I think we were just going through the motions on Gutter Phenomenon. We wrote and recorded a great record but it wasn't fun to do. This CD was fun to record and write.

Jeff: When is the due date for the *Big Dirty*?

Jordon: Sept 4th….We are playing the 2 new songs that are on our myspace page, every night. Non-stop dude, we are doing a tour with Under Oath, Poison the Well, & Maylene and the Sons of Disaster in Sept, Oct, and I think Nov.

Jeff: And you're headlining?

Jordon: No, Under Oath is playing after us, they are pretty huge, uh, and great friend of ours. And after that, we have fucking half a dozen options were just going through that now. Your not gonna see us sitting home until we have to write/record another record. That is the way things go, we tour for 2 straight years and then we write and record,we're just non-stop. We have never said no to a tour because we didn't want to tour, we have to do something, what tour are we going to do?

Jeff: You toured with Black Dahlia Murder, do you think they are approaching spinal tap status with all their changing drummers?

Jordon: *(Laughs)* Ah not as much as we are with our changing bass players, I guess you could say. If we ever made fun of a band for having too many members it would be the pot calling the kettle black. I love Keller I hope he stays with us forever, um, he is the guy touring with us now. He is great on stage and off-stage, I hope he never leaves, but who knows he's from Atlanta and has his own things going on, so who knows….

Jeff: Do you plan on incorporating make-up or wearing masks to get a broader appeal?

Jordon: *(Laughs)* No, that is another thing we made a conscious decision not to do. You see, it was about 2 years ago it seemed like everybody was just throwing on mascara …just to….like we've actually had bands talking about how they hate doing it and only do it to sell records, or to fit ah a genre. That couldn't be more phony, than to actually admit to doing something you don't want to do. That would be like me doing it. Be like me putting on lipstick and clown wig, "You know this new clown stuff will really help sales so hand me my big red shoes". I think that people appreciate like, how genuine we are. Where if I'm getting on stage in shorts and a t shirt then you better believe that because I want to wear shorts and a t shirt, If Andy is going to come out in a Ninja costume, which he bought the other day, then you know what its not to sell records its because he wants to wear a Ninja costume.

Jeff: Do you plan on incorporating lasers in your stage show?

Jordon: Like fire starting lasers? I'll take a good light show every once in awhile but as far as burning people….

Jeff: How bad did Matt Pike (High on Fire) smell?

Jordon: *(Laughs)* I think his overwhelming personality ah kind of blocked out any order he may have had. He was a great guy we shared a bus with him man, it was one of the best months of my life. He's great…

Jeff: Would you do speed with Lemme from Motorhead just to say you did it?

Jordon: *(Laughs)* Ah fuck, I'm the kind of guy who likes a good story, so probably, probably. I met him a once or twice at the Rainbow Room in Hollywood um, but like I'll do anything as long as the person I'm dong it with is funny enough to repeat the story.

Jeff: So how was that encounter?

Jordon: Oh, it bothered the shit out of me. He was talking to a chick and hey man I'm just gonna be the fucking asshole to interrupt and ask to shake his hand, so I shook his hand and got out of there.

Jeff: Do you think Paris Hilton looks like an old man?

Jordon: Ah, who the fuck knows what she looks like. I can tell you what she doesn't look like, a hot female. A lot of people disagree with me and a lot agree with me. She's got that lazy eye thing, I can't stand that shit….

Jeff: If Lindsay Lohan asked you to hot-wire her ankle bracelet and take her out drinking would you?

Jordon: *(Laughs)* If it was *Mean Girls*, 17 year old Lindsay Lohan, yeah, but current crypt keeper Lindsay Lohan then absolutely not.

Jeff: Who would you rather bang Tipper Gore or the Bush Twins?

Jordon: *(Laughs)* Oh man…I don't answer any political questions.

Jeff: Is the band still making you sell T-shirts to pay your way on the tour?

Jordon: *(Laughs)* I was doing that earlier today, swear to God. I am accessible, I guess you could say. I am at the merch table, I am watching the bands, I am hanging out. I am not the guy who's on the bus, gets off and plays, and then back on the bus.

Jeff: Was the weed better on Ozzfest, Warped Tour, or SOTU?

Jordon: Well, I am trying to think. I go through phases where I see it and smell it all the time. But I wouldn't know firsthand since I didn't inhale but it seems like its pretty good on this tour judging by our bass player.

Jeff: Does the band get all the left over chicks Keith doesn't want?

Jordon: Keith has a lovely girlfriend, don't say that, don't say that*(Laughs)*

Jeff: In the video *Kill the Music*, did you really get stomped by Michael Madsen at the end?

Jordon: Yeah, oh Michael Madsen beat the shit out of me for sure. I was like wasted and he was wasted and I was just so psyched. Again I am a name dropper like, if I can say Michael Madsen beat me up then I want to say that for the rest of my life.

Jeff: Did you party with him after the shoot?

Jordon: No we partied during the shoot. I told really told him kick the shit out of me don't go easy on me.

Jeff: In the beginning of the video, the tiger roar, is that from the *Sex Panther Cologne* commercial from *Anchorman*?

Jordon: No, I think that tiger sample, fuck, because I am a male when it comes to sports and I definitely noticed… I think it was the same roar the Jacksonville Jaguars use like on their kick-offs. And I noticed it and I was like "that is our fucking roar", but did we take it from them or them from us….?

Jeff: What is it like playing on stage with a legal giant (Andy)?

Jordon: More like a legal teddy bear.

Jeff: Do you believe the statement that *Every time you masturbate God kills a kitty*?

Jordon: I hope so because I hate cats, I am allergic to them.

The Milwaukees'
Interview with Jeff Norstedt
San Francisco, CA, 8/3/07

With the release of their third LP, *American Anthems Vol 1 (2007 City Desk Records)*, *The Milwaukee's* prove that DIY is alive and well in the digital age. From spending endless hours on the road, burying four vans along the way, getting banned for life from Canada *(really),* joining forces with *Capt America*, promoting their band, managing their own record label, and putting out some of these best material of their career. American Anthems is blue-collar American rock n roll for the masses that stands out from the masses. I sat down with Jeff Norstedt & here's what he had to say:

Jeff L: I know it's hard to pick a band name, but the Milwaukee's?

Jeff N: Dylan *(Front man Dylan St. Clark)* picked that. It's a classic rock joke, like there's Kansas, there's Boston, and there's Chicago. Most people think it's about the beer; the name is pretty much stupid. We're very happy to have a name that doesn't have a significant meaning because you end up sounding like Save the Day or something you're going to regret later.

Jeff L: Sounds like you guys spend a lot of time on the road being in a band, a predominate theme in American Anthems Vol 1.

Jeff N: Yeah, there is a lot of being in a band songs on the record. When we came up with the title *American Anthems*, we tend to write these songs about being in a band since it consumes our daily lives. But we realize there is this larger metaphor of chasing the American dream whether it's a matter of being in a band or whatever you want to do, sort of a common thread. If you deconstruct the truth we're probably talking about being in a band, but could be applied universally to anyone with that sort of idea of an American dream

Jeff L: How long you been together?

Jeff N: Technically the band has been together since 2000 when the first LP was released. We were mere babies and I just joined the band. Dylan, the singer sort of made the first LP, *Missile Command*, with out knowing much about being in a band or anything like this, but once the record was finished, I joined the band to flesh out the sound and make it sound like a record

We sort of stumbled around really for two years with this great sounding record which we literally had no idea what to do with but one thing lead to another, we started to get out on tour, toured Canada once and by 2003 we figured it out and we are now more like a real live touring, functioning band.

Jeff L: Did you get to meet the Queen of Canada?

Jeff N: NO we were actually kicked out there and until very recently we were banned for life from Canada.

Jeff L: What did you guys do?

Jeff N: It should be a glamorous story involving all kinds of drugs and stuff, but its just not.

We toured there once and it was great, it was so great when went back to follow it, we were working with a record label in Canada at the time and my genius idea to the label was you know, we heard all these horror stories that your going to get your equipment impounded if you get caught playing without an employment visa On the way in we told them were going to be recording the whole time, true, but it means were spending money not making money so they let you right it.

So anyway I was like were going to make enough money to more than cover the visas so why don't we just get the visas? So we called up the Customs guys, they tell us what to do, and off we go. So we tour down through the Midwest for a little bit we were going up through into Canada, towards Winnipeg. And we cross the border thinking we have everything we need, and we're ready to pay for our visas and the guy is like, No you need this, you need that, and there's no way you're gonna get that now, so you have to go home. So my next brilliant idea was to drive 90 miles west the next day and go through again and say hey our paperwork is messed up, here is this contract that shows we're working. Next thing you know Dylan is in an interrogation room and ended up being carted off to jail for lying to the Canadian government, and before it was all over he had to pay 200 Canadian *(is that even real money?)* and he was banned for life from Canada. Well, the three of us are waiting around while he was in jail and we're talking to people like, What?! Now this is in the prairie, the country, and they're like, "you're from New York and New Jersey…" "…why didn't you come in over there?" Between the lines, "…like those people over there, don't care. They would have let you right in. We, we don't have nothing' to do. Of course we're going to bust you.

But Dylan got a pardon, so we will probably head back up there when it thaws out next spring.

Jeff L: The band was recently featured on Marvel.com representing for the Captain America fan?

Jeff N: None of us really. That was a fan of the band who worked at Marvel, and he wanted to write something about the band when the record came out, but he said it had to be comic booked themed. Ok, we have an opportunity to be on Marvel.com…..anyone know anything? We're all like, I don't know anything. So my idea for the Capt America thing ties into American Anthems, because we're trying to pull this whole American rock n roll band. So it was a way to get on Marvel.com website and just talk about American rock n roll, so we put together this play list of songs we love, from past and present American rock bands, its an imix you can actually download., just allowed us to talk about music we really like and keep the conversation to stuff we really know about.

Jeff L: Enough about you, what bands are you listening to right now?

Jeff N: I just bought, the new Wilco, one of those Ryan Adams records, and I bought *Tom Petty Wildflowers*. Whenever I buy a bunch CD's and you find that gem, that classic among them, you never listen to the others you bought. I just can't stop listening to *Wildflowers*, it's the greatest thing I have heard in a long time. I just love that album. I am big into Tom Petty, the truth is we're all into Tom Petty and a lot of what we were trying to do when we were recording this record; we were often talking about how great the Heartbreakers sound was because of how little they play. Those guys don't play, they barely play, and when they do play, it's amazing because they aren't over-playing. And that is really what drove us in terms of the sounds we were trying to achieve with this record. A lot of the songs we were really trying to exercise more restraint then we had in the past. Partially as a guitar player, Mike Campbell is extraordinary;if I could have a taste of Mike Campbell, I would be very happy. *(wouldn't we all….)*

Jeff L: Your live show is noted for its electricity and "on-stage spontaneity",

has it been difficult to capture the energy when it comes time to record?
Jeff N: We have notoriously been a better live band, so recording is always a challenge to capture the energy we have live. So defiantly, more energy and more volume live. What we did make sure we all hit our spots. Then our records did in the past. We were just trying to put all our energy into the record in the past and when you do that it tends to turn out muddy. It's been 3 or 4 years since we put anything out. We went through bass player issues, and the whole time we just kept writing and when we were recording we ended up tracking over 30 songs and going back to the Tom Petty thing, one of our ultimate albums is Damn the Torpedoes and it's like 10 songs that have kind of diverse and has different flavors and feels throughout the whole thing. And we said, regardless if we have 30 songs, we don't want to put out a record that has 15 songs on it and by the end of it is just a blur you don't remember anything. We want to put out an album with an arc that has a feeling, and moves around with different textures and moods. It was pretty tough to sit with there with 30 finished songs and what are the 10 that are going to make up the arc of the first Vol. We put a lot of thought into sound selection and pacing and that sort of thing making sure we did a couple of different things.
Jeff L: *City Desk Records.* How and when did you get signed?
Jeff N: Well, considering that the record label we're on is my label, it was pretty easy…and I know the guy who runs the label. So that's how we got signed. *(Laughs heartily)*
The truth is that we been at it for couple years and I really been growing into knowing and understanding the business. We had some opportunities with some independent labels that we could have pursued. But when I sat back and looked at it, I said you know what? Nobody's going to do better for us than I am or than we are. We've released two LP's previously, we've made plenty of mistakes and done a few things right and I think that we know how to do this. So considering that we weren't going to be a position to get any major marketing money, I think we decided that we were better off leaving our fate in our own hands. I started the label as a home for this band, but I may pursue other bands potentially. I do everything I do for the band that I would do anyway. You know, having it as a label lets us work out better distribution…, and a little clout in terms of publicity and stuff like that. But basically it's me coming up with plan for what we're going to do to promote the band. We all share the expenses and execute the stuff (ouch). Now a day's physical distribution of actual CD's is less and less important. The truth is that is what really inspired me or what lead me to think about starting the label. Access to distribution digitally is simple but access to national stores is not so simple. But more and more people are buying music online, so I was able through the label, to set up iTunes and all the kinds of digital distribution you need, I was able to set up Amazon, CD Baby, and all things you can do to get distribution without necessarily being in Sam Goody, well I don't think it exists anymore. *(less than 50 stores left in the US)* Which is kind of the case in point, the whole point of this, you don't need a giant distribution infrastructure behind you, what you really need is people that care about your band working for you and you really need some smart people who know what to.
Jeff L: When the hell do you find time to play guitar, write music?
Jeff N: *(Laughs)* Playing the guitar is easy to find time for.. Sometimes it does get weird balancing the business stuff with the playing stuff, like at practice, I kind of just want to be a musician, you know? I don't want to be thinking about anything else, I just really love to play, and all this other stuff just revolves around that fact that we love to play and we just want to do whatever we can to continue that happening and grow it. But sometimes at practice band business is in my head and fucks up my practice but…the guitar is never hard, it's really a matter of making a halfway living on the side then doing all the band/label stuff and playing, all the touring. It gets hectic. *(No shit…)*
Jeff L: The medium evolving more to digital, what's your feelings on 128K bit sampling vs CD's?
Jeff N: I have mixed feelings; I know that I sat through every painful minute of the mixing of that record, pouring over the most minute sonic discrepancies.. The face that most people now listening to it on their IPOD at whatever bit rate are they ripped it at, not even knowing that they made a decision when they did it… Makes me a little bit batty, I mean as a musician you participate in the production of the CD, and you're like wow, what did I do all that for?
But on the other hand, when I got my business hat on, what the mp3 allows us to do in terms of marketing and spread the word and promoting the band, I don't know where we would be without it …I literally don't understand how independent bands did it before mp.3? Its crazy to me. We're trying to do all these things, its called Vol. 1 because we actually have a Vol 2, plus half of another record in the can already. What we're thinking about doing is taking songs that aren't released yet but will be in the future, offering fans, who are the diehard fans, if you go on iTunes you can gift a song to a friend. It would cost you 99 cents, you just give a song to a friend. Now if they email us the receipt of that song showing they gifted it, email them a link to download an exclusive digital only EP that would be just for them. Being able to get your fans to really be promoting for you. Like everybody's got a band your friend is telling you is great and you have to buy the CD but you don't listen to much. Empowering people to actually go out there, who their friends are going to trust and recommend something their going to listen. That kind of promotion is only possible because of the mp.3 and the Internet; we're taking full advantage of that stuff right now, so it's good and it's bad.
Jeff L: Have you thought about masks or make-up to protect your identity in case you get famous?
Jeff N: *(Laughs)* No we're not. We were just joking the other day and this is the first interview that I've managed not to work in the sentence "We're not all haircuts and eye-liner". That has been the theme of interviews; …we're trying to write memorable songs than writing these disposable, burst of energy that rely more on make up and haircuts.
So no, but we played a show with somebody at one point, somebody we actually knew, and I was taking a leak in the bathroom. Before we went on one of the guys from the other band was in there and he looks over at me and he is dead serious, he is putting on his eyeliner, and he says you want some? Fuck you, we're a rock n roll band. *(Amen….)*

Interview: Trevor Peres – Guitars, Obituary
9/28/2007, Bourbon Street Bar, Concord, CA
Jeff Longo jlongosj@yahoo.com
Pioneering Death Metal band Obituary is back, well, maybe more like a return is more appropriate. With 2007 *Executioner's Return*, the boys from Florida seem to have found new life (or Death). Like sludging through a Floridian swamp Obituary returns to the roots that once helped define a genre. The *Executioner* was the band's original name which was quickly changed right before 1989's ground-breaking *Slowly We Rot* was released. Stubble caught up with founding member, song writer, and guitar player for Obituary, Trevor Peres, right after their crushing set in Concord Ca. where they are wrapping up their NAM tour with *Alabama Thunderpussy, Full Blown Chaos, and Hemlock.* A little something for everyone.

Jeff: In the beginning, in the late 80's, when you were creating classics like *Slowly We Rot* and *Cause of Death,* did you have any idea it would grow into what it is today?

Trevor: No, obviously not, In Tampa, it was a good scene, we'd play shows and there would be five to six hundred kids at our shows.

Jeff: You guys had to have been kids yourselves.

Trevor: When we, when Donald, John, and I started the band in 84, so**,...**so I've been around awhile, fucking 84' hell, I can't even do the math right now…23 years ago, (laughing), a young buck. We didn't know shit, I mean we just knew what we knew in Florida and In fact, we put out *Slowly We Rot* we still didn't know, we thought it was cool because we had a record, we're like oh "We got a vinyl!", and then we put out….before *Cause of Death* came out we did some touring a little bit and we did a tour with **Sacred Reich** in 1990 and we defiantly realized that people fucking dug our shit. I mean we did like 40 shows in America, with *Sacred*, and we were kicking ass every night, you know what I mean? Selling the fuck out of merchandise and it was fucking five hundred to a thousand kids every night, it was bad ass.

Jeff: Who were you listening to when you came up with *Slowly We Rot*?

Trevor: Hellhammer, Possessed, Celtic Frost, Slayer…old Metallica of course, yeah all that shit. Sacrifice...

Jeff: So do you get calls at your house from the new bands today thanking you for giving them a fucking career?

Trevor: *LAUGHS LOUD.* My number is unlisted (laughs), I meet some of these guys and they fuckin' always give me props. In fact when Obituary broke up for a little while in 98, I made a band called *Catastrophic*, and did some touring , that's when I realized what an influence we were, because younger dudes and younger bands and they were all telling us that shit the whole time. It was pretty cool, you know what I mean?

Jeff: Yeah I do…

Trevor: So I've been told that by a few others before.

Jeff: I'm pretty stoked to be hanging out with you right now; I mean you are a legend. Obituary changed the course of metal, along with bands like Death, although you guys did it a little differently.

Trevor: Yeah, back then it wasn't as crazy, now a days there's like twenty bands coming out with an album like every Tuesday. It's out of control; it's the record labels doing that.

Jeff: So who does most the writing?

Trevor: This new album, our drummer Donald and I did all the writing. It's always been that way. Donald and I get together, put some songs together, and then Alan too he gets to write uh he's not on this album though (*Alan West incarcerated*), so me and Donald took care of everything.

Jeff: So who you listening to now?

Trevor: Ah, as far as metal goes all my old shit still, you know what I mean? I love a lot of classic rock stuff like Skynard, Allman Brothers, and shit like that.

Jeff: Does that Influence your writing in Obituary?

Trevor: Ahh, well, it all influences in some way. You know what I mean? Just to want to play.

Jeff: So you're on a new label, Candlelight, how does that feel?

Trevor: It's cool yeah. It's a fresh feeling having a label give a shit about ya'. Forever Roadrunner gave a shit about us, but once like Slipknot and Nickleback became their bands, that we kinda got shoved aside like they didn't give a fuck, 'cause we don't sell a million records and these bands were so… Everybody on the label, that base of the label was forgotten about.

Jeff: So what is there like three fucking people working at these labels? They can only handle one band at time?

Trevor: Yeah, seems like.

Jeff: It's crazy everyone I interview these days is running the hell away from Roadrunner. The commonality is that you all seem to be writing some of your best material out of that exodus.

Trevor: Yeah, it's ironic. I think that's part of the deal we came out the bag on this one. What's cool too is when the album came out that week, we out did some Roadrunner bands and we were like "Ah hah, there you go" you know on the charts you know? "fuck off you fucking suck" (*laughs hardily)*. Ironically.

Jeff: Death by Irony seems an appropriate ending, thank you Trevor and Dave at Earsplit you rule. \m/. .\m/

The Red Chord's bass player Greg Weeks @ MetalBlade Anniversary Tour, San Francisco, CA, 8/29/07

Jeff: Congratulations on securing a spot on the Metal blade Anniversary tour. I am really looking forward to seeing this show. Solid line up *(Cannibal Corpse, Black Dahlia Murder, Goatwhore, and Absence)* and well worth the price of admission. Only twenty four bucks here in SF.

Greg: Well, thank you man. We get excited every time we get to go hit the road with our friends. We just did a tour with Between The Buried and Me, and we've know them forever too and it just seems like no matter how different the music is the kids just seem to accept both bands, which you cant ask for anything more for kids to come see you and your friends band.

Jeff: Do you think that *The Black Dahlia Murder* is approaching Spinal tap status with their frequent rotation of drummers?

Greg: *(Laughs heartily)* um…, you know its funny, yeah they are. They definitely…can't seem to find their way to the stage these days, I've noticed the bass player is trapped in plastic pods now and again.(?) We've been friends with Black Dahlia Murder for years, we used play together before either of us we're signed. And we were very excited that we both signed to Metal Blade

Jeff: Two part question: what is your favorite song right now? Any song?

Greg: Oh, Jeez…Hmmm, I think, this is cheesy….man this is a tough one, my favorite song!? …..I would say right now, my favorite song, because I think it's a perfect song, would be God Only Knows by the Beach Boys. Cause the melody in that is very difficult to sing, it's just everywhere. Man that whole record, that Pet Sounds record is disturbingly difficult and out of control the way they proposed, it's nuts.

Jeff: And what is your favorite Red Chord song to play live?

Greg: My favorite Red Chord song, I think it might be Prey For Eyes off of the new album. It has that whole ending section that we just kind a get to jam out for on a bit, which we don't ever get to do, we only have a couple of songs we get to do whatever we want really.

Jeff: How long have you guys been at this?

Greg: The band formed around 1999 or 2000, so it's been a good seven years. Five of those have been touring, and I've been with the band for about four of those.

Jeff: Nice... so right when they got good?

Greg: Yeah, yeah I caused that I think.

Jeff: You have been with Metal Blade since 2004, how did you get signed? Were they your first choice for a label?

Greg: No, no they weren't. It was funny, there was a couple of labels looking at the band and the band you know, we're stubborn people, all five us, so we kept refusing till we got a deal we liked. We had a lawyer before we had a label, so we just sent him the contracts and he would say this is a joke or this is really bad. And Metal Blade, who I think we said no to a couple of times, finally came to us with a great offer that was unbelievable and to be on the same label that Slayer was on and Cannibal Corpse is on is unbelievable.

Jeff: So for any up and coming bands out there, your saying that the most important and first partner to have is a lawyer?

Greg: Oh yeah ….oh yeah…. yes it is. *(Dance with the devil and you get burned…except if you retain him first.)*

Jeff: Potentially a lot of money at stake, hard for the music not to get lost.

Greg: You know, I hope this is for what every musician is in it for. The five us are defiantly all just love music and we have always wanted to make music and didn't know about the whole other side of the business…and once you get signed and you're out there doing the bigger tours you understand just how important the other side is. And sometimes, yeah, it's a downer because you have to do these certain spots,... (*Does he mean us?)* …you have to do all this other stuff, *(Correction, we're not "stuff", we're Stubble…)*…you know, but at the end of the day you still get to go out and play shows. You take the good with the bad and there is defiantly more good than bad. And just think to yourself, at least I'm not working in a bank. Not that there is anything wrong with working in a bank.

At least I still get to play rock n roll.

Jeff: So I take it that is why you got into music?

Greg: I started on a saxophone actually, in the fourth grade and I started playing guitar when I was about 12. Bass was just easier to pick up cause its two less strings Yeah, since I was a kid I grew up around music and its been apart of me and it just so happens that I fell in with these guys and I get play constantly.

Jeff: Now we're talking, but where is the Sex, Drugs, and Rock n Roll? Where's the Livin' Out to Midnight?

Greg: The eighties have definitely left rock n roll, I'll tell you that. Its….um, I don't know, I hear where you coming from. It could be the genre of music we're playing, but it's defiantly not like go back-stage and there are lines and chicks willing to do whatever, you know? It's those crazy spice girls; they talked about girl power now no one wants do anyone? I blame them!

Jeff: But that is the right of every rock star! The ultimate by-product of being in a band.

Greg: It's funny, man, I mean it's true we do know a lot of people that can barely play their instrument that are doing it just because, you know, they want free drugs and free women. *(YES, sign me up!!)*

Greg: But …especially with our type of music, if we don't focus on the music then we'll put out crap records, I would rather, I guess, put out a good record then get laid. *(Can't we do both?)*

Jeff: The new album Prey For Eyes is brutal, but the song *It Came From Over There*, is a little different than the rest of the record but seems to fit right in.

Greg: That was a song written by *Mirai* a gentleman from a band called Sigh over in Japan.

Jeff: I liked it, it's definitely different. Who decided put this on the record, was it already written, did you have multiple songs to pick from, or did this result from just jamming?

Greg: The whole story about that song is every record we have an instrumental, but on this record it was funny, the whole record was basically just us jamming but that one Mike Gunface, our guitar player, was on two *Sigh* records and so he asked us early on in the writing process would we mind if he asked Mirai to be on our record. We were like yeah why not, Sigh's a great band and Mirai is an incredible composer so why not. As the writing process went on we were like, where can we fit him? What is he going to play? Mike said he is going to play a Moog keyboard and we were

like, I really don't hear that yet. So Mirai actually sent over a bunch of samples and we were like lets use this on…. And Mike went and basically wrote the beginning and the end of that and the middle was what we got from Mirai… that really heavy like keyboard part and Mike wrote around that and made this song It Came From Over There.

Jeff: If a fan wanted to buy your record, where can they buy it where the artist receives the biggest share? Retail? Local records stores? Your website?

Greg: In all honesty, I believe the mom and pop store get more SoundScan credit I mean you should support mom and pop stores anyway, but I believe if you go, which aren't available anywhere, middle America usually go to the Best Buys or Walgreen's or whatever, if you buy there I think you get more double SoundScans, which who knows if SS even means anything anymore, everyone just downloads it for free anyway….

Jeff: Ever think of doing what Prince did and include the price of the CD in each ticket, hand out a CD at the door, and count each ticket towards album sales?

Greg: Oh, my God, see, ingenious. You can say what you want about his music, he is a very, very, smart person, I mean getting out of record contracts by using a symbol. He really knows the ins and outs of the industry, you know, I should get in touch with him, he uh, could help me with my career.

Jeff: When did you think you made it? Whatever *it* is…

Greg: It's funny I have been in bands growing up, I remember, I think it was right out of high school my band played upstairs Middle East and that was it, I thought I made it, I couldn't believe it…oh my god here I am playing in front of five people at the middle east.

Jeff: Nice. What is one of your favorite musical memories?

Greg: It's funny, it's always the firsts that stick out in my brain. Like the first time we ever did a photo shoot, the first time we ever did a video….

Jeff: That must be pretty sweet.

Greg: *(Laughing)* here is the problem with videos; First of all you feel like an idiot, because you're playing along to your own music. It's basically like ten hours of you head-banging, and you feel an idiot …to the same song over and over. Not only have neck pains for the next week, but you hate that new song. I'll tell you a quick video story. The first video we did was called *Antman* (*Clients 2005*) and we had a two month tour starting the day after we filmed it. *(Laughing)* After about ten hours of head-banging and we all just felt awful then did two months right after that, it was just aches and pains for two months.

Jeff: I would bring along a Chiropractor…

Greg: Oh no, we all know we are taking years off of our lives because on the road you don't eat, you don't sleep, you just do whatever….You just kind of go with it,…..roll with it; no one's going to complain….
(Not me baby, not me…)

Jeff: Do you have any control over where and when you tour? Do record sales have any weight in the decision?

Greg: I mean at this point we go where the tour tells us go…because we're definitely a Cannibal Corpse tour, but on our headliner we try to hit everywhere. I don't think sales really matter, if anything you would want to win over people who don't buy your record.
(Right on…..)
We'll do tours of major markets, see here's where the business talk comes in… then we'll do secondary markets… *(he takes a deep breath, the same breath I take when I am forced to go shopping….)* …we do enough of those that we get everywhere…… But…but we haven't hit the Dakotas yet, though (*we laugh, …the Dakotas…)*

Jeff: There's like forty people in both North and South I believe…

Greg: That's what I am sayin', I wanna bring it back! We're going grassroots movement, baby; we're going to the Dakotas and rock it to the ground!

Jeff: Easy Greg, you at home?

Greg: Yeah, actually, it's a funny, I am on vacation; I haven't had a summer off in about two or three years.

Jeff: So with the big label deal, did Metal Blade include medical, dental, 401K, Life Insurance?

Greg: It's amazing, we get all that…

Jeff: Really!? *(My jaw actually dropped)*

Greg: I'm kidding; No we don't get any of that.
(Good one Greg,….picked my jaw up)
My Mother's very proud. I just signed up for Mass Health. Which is, now in Massachusetts everyone needs health insurance, where you can get it if you're really of poor, and….
I got it! I passed that test. I passed it. It's in the mail. You know I told my Mom about it and she said wow, I am very proud of you son, I thought I would never see the day when a member of our family got added to Mass Health. I did it Mom, I did it.

Jeff: So I take it you haven't hit your first million yet.

Greg: HAHA

Jeff: Do you have a regular job when you're not touring?

Greg: No, I used to and, you know it's unfortunate, you burn every bridge possible, if you're on tour for six or eight months out of the year you're back for two or three weeks at a time. You go to a local shop or whatever and say will you hire me? I will be here forever! And they say yeah but you can't leave and you say I won't. I have done absolutely everything, I've worked pretty much in sweat shops, I've been a dishwasher, um, just about anything to let me live that dream, which is good, I never thought it would get to this point, so I can relax a bit.

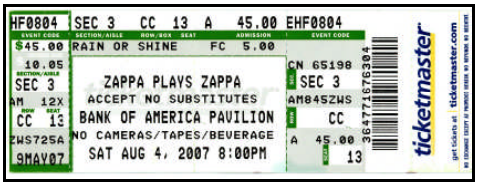
Jeff: Has the band ever considered putting on make-up or wearing masks to get a broader appeal?

Greg: We were thinking about putting on really tight jeans and the haircut that goes over one eye announcing we are a Christian band, then announcing we're Satan followers, then being a drug band for a week, then being a straight edge band just to see how many people we can get.

Jeff: Sounds like a party to me. So Greg, any last words?

Greg: If you get a couple extra bucks in your pocket, come out and see the show. I'd rather people see the live show than buy the record honestly you know that is where we put all our effort… trying to be the best we can be live…and we love meeting people. So if it's a decision to buy the record or come to the live show, come to the merch table, talk to us, we'll hang out.

Jeff: I got my ticket…



THE ADVENTURES OF
KRISPY KITTY
The Kitty that is smart but burnt!
Episode #26 - Mr. Nwabe's Neighborhood
We last left our hero on a boat to the Botswana Circus.
No no no! I'm not a lion! HELP! HELP!
Help me! I have lactose intolerance and the medicine had side effects! I'm really a house cat!
My name is Mr. Nwabe. What is yours?
They call me Krispy Kitty.
You are a noble and majestic beast. I will help you.
His new friend opens the door. Ironically it wasn't even locked!
THE 2 SLIP AWAY...
Do you know where I can get some mota, Mr. Nwabe?
It is not safe for a house cat to go about looking for mota, Mr. Kitty.
Come to my house and I will give you bush tea. It is very good.
NEXT: Krispy is free - but can he trust his new friend?

Live Show Reviews

BLOODY AND THE TRANSFUSIONS
CD Release Party@Pizza Barn
Peoria, IL
January 6, 2007

It was a happy hometown and faraway crowd of fans and notables out to see Bloody & The Transfusions and celebrate their new, self titled CD. BL & The T's held a release party and I was invited! Well it may not sound like a punk rock venue but check out the star-studded guest list and cast of characters and all. We walked in and saw all these little tables where we thought the bands would play, but then we saw but there's a huge room in back where the bands play. We were devouring the club's trademark pizza and drinking to the sounds of a rockabilly ska band, The Amazing Kill-O-Watts, that played first. The second set was The Sideshows - pop music that included covers of Pat Benetar and Heart. The crowd was dancing in place, in particular a pair that Peter named The Wiggle Twins…. The headliners, of course, were in fine form when they made their appearance. Johnny G-String, the original killer guitar player from Bloody & The Transfusions (now with The Scrappers), cheered them on, and Roach, well-known St. Louis videographer, documented the affair. Gabby Skab, founding member of Bloody Mess and The Skabs, was on the scene showing his support, along with his hockey-playing son Chris. Other notables in attendance included Chris, a well-known videographer of the Central Illinois underground music scene and coincidentally the brother of Tony Mastrioni, aka Nasty Masty, who does the same for the scene in the San Antonio area. Alpo, Scumby, and Crash of WMFO, St. Louis' premier scumrock band, added to the festivities as well. Lisa Leather and her lovely sister were also in attendance, as well as Bloody Mess's daughter Audrey Mess in a fab black hoody with the Transfusions logo and cartoons of the band members. Bloody's wife Tracy was resplendent in a red and black leather ensemble. All the way from Bahhstin came Peter Yarmouth, head honcho of Black & Blue Records. Bad Lori, best known for being Peoria's Most Likely To Have Undergrounds Bands Crashing In Her Cellar, was there to pick up any slackers. Conspicuously absent was Peoria's punk fashion plate Mr. Void. Shout out to him. – Kitty Harte

HIGH SCHOOL MUSICAL
North Shore Music Theater
Beverly, MA
July 5, 2007

The *High School Musical* is a play that has touched young American lives. The play is a close second to the classic Grease with a young couple just falling in love for the first time. The cast was perfectly hand selected from local talent that brought the musical to life, and mirrored the original cast in sight and sound. The play makes the stresses of being young something that adults can relate to, while giving the young audience hope of defining their identities. The play first gained momentum in late 2006 when it first premiered on Disney. The movie reached out to its young crowd with its brainy star Gabriella and young jock Troy. The two youths break through their cliques, and encourage others in their group to do the same. Their love of singing draws them to the drama club, where co-stars Ryan and Sharpay, a brother and sister duo, have reigned until now. As the young couple tries to break through the stereotypes imposed on them by their families and friends, they learn that they can be who they want, and possibly find love with someone you least expect. Mirroring *Grease* as Sandy and Danny break their stereotypes with the help of their friends, the pair find understanding, new friendships and love. The 37-member cast included 12 local performers who showcased their talent in different cliques. The majority of the local performers took parts as underclassmen and filled in the musical nicely with their strong vocals and acting talent. Kelley Buck and Taylor Brown, with their backgrounds in cheerleading and acting, filled additional slots in the cheerleading clique and aced their gymnastic roles. Jeffery Dinan and Ben Martin's debuts went seamlessly and without a hint of nervousness. Other locals had a long list of experience that made their parts not only easy, but convincing.

The play makes the content something adults could easily relate to and breaks down the next generation's stresses and the peer pressure they face in school. Covering the principal, coach, and drama teacher; the adult staff clearly shows the pressure they place on youth to support their teams/cliques. Parents can also appreciate the play's encouragement to kids to be true to who they are and not to be influenced by their friends alone, and to keep open communication with their parents. The way the cast members overcome their stereotypes with courage and conviction left an opening parents could use to drive this point home on a personal level. As the final scene was played out, you could hear the audience singing along with the cast. Young girls followed the play intently and looked on hopefully as the young stars took their bows and exited. The play was a first for some of the audience and left what I felt would be a memory they won't soon forget. The cast was a great example of a virtual high school world where the cast has perfect skin and straight teeth. In the real world things are different, but the play still got the message across and that is something parents work on daily with their children. I left the play feeling like a kid again and my 7 year old niece sang the words to her favorite song from the show as we walked back to the car. – Sabrina Dix

Dweezil Ripped My Music

See the Resemblance?
Frank knew it would happen
ZAPPA PLAYS ZAPPA
Bank of America Pavilion
Boston, MA
August 4th, 2007

- Dweezil Zappa Guitar
- Aaron Arntz Keys and trumpet
- Scheila Gonzalez Sax Flute Keys and Voxs
- Pete Griffin Bass
- Billy Hulting Marimba Mallets and Percussion
- Jamie Kime Guitar
- Joe Travers Drums & Voxs
- Ray White Guitar and Voxs

The much anticipated performance began at 8:09 with Scheila Gonzalez singing "Son of Suzy Creamcheese" then the band continued to play the other 2 of the 3 final songs off the Mothers of Invention's 1967 release Absolutely Free "Brown Shoes Don't Make It" and my favorite "America Drinks & Goes Home". A brilliant introduction to the show. Then out came special guest Ray White (the only member to play with FZ back in the day) and they started with "City of Tiny Lites" then played crowd favorite "I'm The Slime" which was the first song Billy Hulting did his Don Pardo impression.

Next was the highlight of the show when "Carolina Hard-Core Ecstasy" filled the arena. They played it a little bit faster than the original but it was fantastic. Soon after they played "Advance Romance" they went into a video clip of FZ himself and they played along with the video on "Dumb all Over". It was the best guitar solo of the evening. Dweezil isn't Frank. Shortly a tech came onto the stage and Dweezil stated that the computer was not working. It became more and more obvious that either that was true or the band had a great deal of filler in the set.
While the rest of the set had some highlights "Joe's Garage" "Uncle Remus" and "The Illinois Enema Bandit" to name a few it was not very exciting. Many of the audience were walking around the outside of the stage area disappointed.
I read online how this was so much better than Project Object (which features Ike Willis and Napoleon Murphy Brock) but I couldn't disagree more. The sound system and venue were the only improvement. The music is just as good if not better by Project Object. I also enjoyed seeing The Grandmothers a few years ago more than this. All that said it is always a pleasure to hear Frank's music and this nite was no exception. - KZ

LES MISERABLES
North Shore Music Theatre, Beverly MA
Nov 1st 2007

This musical based on the Victor Hugo novel was first performed as a musical in 1980 and this, the Broadway version, in 1987. It is a very sad and depressing depiction of the lives of the lower classes in and around the times of The French Revolution. The inflexible legal system, the extreme dependency of employees on employers, and the street life of the outcasts are all depicted. So this musical's popularity is rather intriguing as you don't get a feelgood experience - or at least I did not. As usual the cast at NSMT was spot on, showcasing both acting skills and vocal execution to rival performances at more notable venues. Jacqueline Piro Donovan in the part of Fantine was re-creating her role from the Broadway cast. Thénardier the Innkeeper and his wife Madame Thénardier provided a bit of humor within the romance and depression. Although he was not a dead ringer. Ron Wisniski's antics and delivery during the song "Master of The House" reminded me of Shemp Howard. It was the highlight of Act 1 and the entire performance. Other well-known songs from the musical ("Look Down," "I Dreamed a Dream," "Do You Hear the People Sing?", "On My Own," "A Little Fall of Rain," "Bring Him Home," "Empty Chairs at Empty Tables," "Stars," "A Heart Full of Love," "At the End of the Day," "Castle On A Cloud," "Red and Black," and "One Day More" were all performed to the delight of the full house. It is easy to understand and appreciate the play's success for over 21 years. – Zebbyn

CD Reviews

A BAND CALLED PAIN – Broken Dreams
(Hiero Imperium)

With a name like that they are begging the question, why is that name appropriate? The first cut "Holy" has good lyrics but not much drive. However, "Freedom Ain't Free" and "Embrace the Pain" in particular are stronger, and truer to their roots in hard, Iron Maiden / AC/DC type rock. A.B.C.P. indeed. I'm sure you've heard of them by now. - JJ

ANN-MARITA – Intuition
(www.annmarita.com)

It's obvious this international lady from Norway has a rich musical background; she's not just about country. Her vocal style is more blues than country, but with obvious homage to country vocalists like Kenny Rogers. "Two Faced" is my favorite. Twangy and tangy. - KH

WENDY ATKINSON – Pink Noise
(Smarten Up! & Get to the Point)

This is Wendy Atkinson's follow-up to *Trim*. I love "The Tyranny of Housework," with credit given to the dishes, water, and vacuum as well as the electric and acoustic bass. The other cuts all credit some combo of electric bass, acoustic bass, and double bass. See a trend developing? Only one song credits voice, in addition to electric bass, and that's "Summer BBQ." The only one with swearing. Vacuum cleaners don't swear. Very cool atmospheric moments throughout. - MTC

AUGUST BURNS RED – Messengers
(Decoy Music)
More of a collaboration than their first CD, as all the band members did some writing for this one. Aggressive bass and complex drumming show that they are still growing – this one is better than the last! – KH

BANG GANG – Something Wrong
(From Nowhere Records)
"Something Wrong," the title cut, is atmospheric and whispery but not wimpy. Hypnotic. And I love the cover of "Stop In the Name of Love." It has a more acoustic style, but still has that Motown girl-group sound. The Icelandic accents are subtle and cute. - CC

BEDOUIN SOUNDCLASH – Street Gospels
(SideOneDummy Records)
The album is well named. *Street Gospels* is energetic, soulful, and unexpected. The first cut, "Until We Burn In the Sun," employs vocal echoes to create a dramatic effect. Also included is "12:59 Lullaby" which was heard on *Grey's* Anatomy (although not by me); it's a plaintive strummer. Definitely worth a listen. - ZJ

BIG D AND THE KIDS TABLE – Strictly Rude
(SIDEONEDUMMY Records)
The Ska beat and vocals are familiar at first, but the fast delivery on several cuts, especially "Noise Complaint," are more punky than most in their genre. And therefore better. "Strictly Rude" is a slower number with some pretty horns has its own style, though it claims to have none. - OJ

BISHOP – Steel Gods
(Bishop Music)
Metal with a Doors/Led Zep influence. Varied and complex. – MTC

BLACKTOP MOURNING – No Regret
(Tyrannosaurus Records)
Adam Duritz' label and his Myspace discovery – or one of them. This Chicago band is heavy, pop-y and punk-y all at once, in layers. The opener, "6 am," has pretty guitars. At times you're lulled along for a while. Then songs like "Don't Defend" suddenly slam into high gear. Joyful. – BS

BONE THUGS-N-HARMONY – Strength and Loyalty
(Interscope/Full Surface)
Another album from the mega boys, although Bizzy Bone has departed. Wish, Layzie, and Krayzie Bone - with Akon, Mariah Carey, the Game, and other guests – are doin just fine thanks. Powerful stuff. - TD Simone (**PS**. Wish Bone is my favorite.)

BOO YAA TRIBE – West Koasta Nostra
(MVD Audio)
Finally! Another great CD from the Boo Yaa Tribe. Lots of hip-hop guests on every song, but the standout tune is "911," featuring B Real and Eminem, produced by Eminem. Comes with a DVD that includes the Tribal Scars trailer – check it oooout! - The Dread Simone

THE BORN AGAIN FLOOZIES – 7 Deadly Sinners
(Half-Naked Music)
Witty, creative and fabulous. This one's a keeper. Why isn't there more tuba music around? "If You Were Dead You'd Be Home Now" is short but incredibly catchy. Also available on vinyl – start samplin'. - KH

THE BRIDES OF OBSCURITY – Extended Play
(Electrokitty Records)
I hope they're not too married to this obscurity idea. Nice clear notes, catchy tunes and lyrics on this 5-song EP. I even like the instru intro on "Don't get Me Wrong," and I'm a total word girl (remember that song?). Very nice indeed. – KH

CARLTON PATTERSON & KING TUBBY – Black & White In Dub
(Cooking Vinyl)
Mixes from the golden age of dub, originally released as B-side dance remixes. King Tubby is one of the greats in dub, and Carlton Patterson is a music producer whose work King T was remixing. 15 tracks here are seeing their first CD release. Check out "Watergate Rock" and never forget (either King Tubby or Watergate) – VL

CHASING VICTORY – Fiends
(Mono vs Stereo)
"Chemicals" is a good cut. The refrain "she needs help" is catchy. Each cut on this CD has a 1-word title, usually a monster or a monster problem… like "Chemicals." More song-oriented than their previous efforts, and isn't that what it's about? Songs! – CC

CHILD ABUSE
(Lovepump United)
The songs range from brutal ("I Hate Me") to bizarre (Poor Snoo"). Oddly mechanical and catchy too. Maybe you caught them with on tour with The Slits this fall. – BS

CIRCUS DIABL0 –
(Koch Records)
In the above picture are Billy, Brett, Billy, and Ricky, lead guitar, bass, vocals, and guitar, respectively. Their live show drummer is Charles Ruggiero, but this album has Matt Sorum on drums. As advertised, the music is hard, fast, and dirty. The band members play in other bands too, but I gather this is where they have fun and play what they want. Energetic and enjoyable. - KH

THE CHINESE STARS – Listen To Your Left Brain
(Three.One.G->)
Mental illness is their guiding light for sure. With song titles like "TV Grows Arms," my favorite, how can anyone resist this synth/poppy sounding

band? Reminds me of the Lemonheads among others. I love the "we regret that no further information [on band member Paul Vieira] is available at this time." Soo mysterious. – KH

CHTHONIC –
Relentless Recurrence
(TRA Music)
As a ChthoniC novice, I was pleasantly surprised at the high energy of this album, given that it is based on a Taiwanese folk tale. However this is a demon bent on revenge, and this band is a force to be dealt with. - WW

DADDY YANKEE –
El Cartel: The Big Boss
(Interscope)
From the guy who gave us *Gasolina*, more hot Latino rap. It starts out real hard-hitting, but the later cuts are more melodic, with some nice violins in "Cambio." "Fuera de Control" is the best. The lyrics are *en espanol*, but you can catch the drift even if you're not Manny Ramirez. - WW

DEAD TOWN REVIVAL –
Hasta La Muerte
(Sinister Muse Records)
The album title means "To the Death." Chicago punk with plenty of angst. The lyrics are provided, but this is Chicago punk n roll, so you can understand the words anyway. Check out "Johnny" and "Hail To The Chief" to see what they're all about. Smooth. - KH

THE DEATH OF A PARTY –
The Rise And Fall of Scarlet City
(Double Negative Records)
In their first full length release, these Oaklanders (?) crash into your consciousness (if ya got one), and you like it. Post punk pop? It's something to dance to, duh. - CC

DEMANDER –
The Unkindness of Ravens
(DemanderMusic.com)
An unkindness of ravens is the accepted term for a group of ravens, much as a group of crows is 'a murder of crows;' for lions it's 'a pride of lions.' But *the* unkindness is something different. Formed by former drummer (Sivan Harlap) and bass/vocals (Karen Correa) for THE HISSYFITS, they add Jared Scott on lead guitar, but he's really kind of an afterthought. Unique punk/metal for fans of MC5, PJ Harvey, and punk metal in general. – WF

DERDIAN – New Era Pt. 2:
War Of The Gods
(Magna Carta Records)
Part 2 of the story of a mythical world with a legendary fortress called Derdian. In Part 1 we left the evil Troghlor returning in defeat from a battle. In part 2 Golstar, one of Troghlor's commanders, plans a mutiny against Troghlor. Hilarity ensues. Don't miss the next thrash-metal infused episode of Derdian, coming soon. Stay tuned! - KH

DETENTE –
Recognize No Authority
(MVD Audio)
This reissue of Détente's 1986 release on Metal Blade is appropriate, as no one was found to replace Dawn Crosby, who is dead, in case you hadn't heard. (The band later became Fear of God.) Crosby's violent, aggressive vocals against the backdrop of speed and thrash metal is a classic. You can check out "Losers," "Vultures in the Sky," and other cuts from this CD on YouTube or online music sites. After that you may need to pick this up! - CC

DIE! DIE! DIE!
(SAF Records)
Well the first cut, "Like 48th St, Maybe?," sucks but the rest is good hard punk rock. 10 short angry tunes to make your day – especially "Ashtray! Ashtray!" Are you sure there are only 3 of them? - CC

DIR EN GREY –
The Marrow of a Bone
(Warcon Records)
You don't need to understand the words to know that "Ryoujoku No Ame" refers to unrequited love. Just kidding. But the meaning of "Clever Sleazoid" is self-evident. The appeal of this band is all about the densely poetic lyrics (those I could understand anyway), and the distorted Japanese metalfunk riffs and rhythms. – KH

DROID
(Emotional Syphon Recordings)
Well Droid keeps going with what they know; dark violent brutal metal. So real I can hardly stand it. Never stop! Never give up! Vengeance is yours indeed. - KH

DRATS!!! –
Welcome To New Granada
(www.thedratslive.com)
This is totally bizarre. It's a rock opera based on a movie, *Over The Edge*. Made in 1979. I guess they really liked the movie. It's fun and witty music and has been compared to Zappa, but the singing reminds me more of *Little Shop of Horrors*. It does make me want to see that movie again, though. If only it was Johnny Depp instead of Matt Dillon. - HG

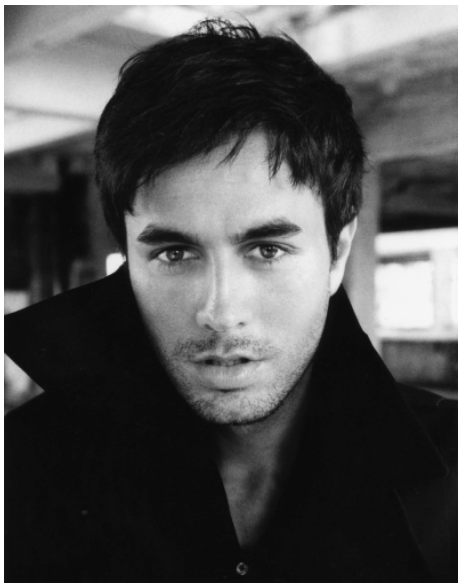
DUNGEN –
Tio Bitar
(Latchkey Recordings)
Norsemen singing in Swedish?! This psych-rock band has little following in their homeland, but is gaining more ground in the US with their second album. Swedish is a nice language to listen to, for me, because it has no negative associations, in fact no associations at all, for me. I don't understand the word – who does? - but I feel a kind spirit in the music. Hey, it's not like they were speaking French or something, like *Le Whiskey Bar*. But I digress…. - NN

EINSTURZENDE NEUBAUTEN –
Palast Der Republik
(Tinnitus)
This is a CD of a DVD with the Neubauten performing rock songs backed by a 100-member choir. "Perpetuum Mobile" is aptly named; it's over 11 minutes. But once it gets going it is a real rocker. Not all of it can be described as rock, though. Experimental doesn't begin to describe it. The performance was at the Palast Der Republik, the ruined Parliament building of the now-defunct East Germany. Does that help explain things at all? – A-Pos

PAUL EPIC-
South of Heaven, North of Hell
(Beeshive Records)
Metal-tinged rock infused with testosterone and adrenaline. Well it's better than Toblerone and Ritalin, right? "Last Stop On A Long Fall" is the most rocking tune, though all the cuts are different from what I hear on the radio constantly these days. Maybe it's the enthusiasm. - KH

FAKE PROBLEMS –
How Far Our Bodies Go
(Sabot Productions)
Anthemic yet creative punk with reprises and preprises. 4 friends from Naples, FL – "a nice place" - sing and play with music and ideas. Fresh actually. I liked "Heck Yeah Summer" the best. - TDS

FEIST – The Reminder
(CherrytreeRecords/Interscope)
Not too feisty, this new offering is more bouncy and nostalgic, "My Moon My Man" in particular. I like the birdsong in "The Park." But they've gotten good reviews from, among others, *Rolling Stone* and *The New Yorker*, and they're on the *Grey's Anatomy* soundtrack and soundtrack album, so they don't really need my opinion. – KH



ENRIQUE IGLESIAS – Insomniac
(fye Exclusive)
13 mournful love lost songs, and 2 others. One is a song called "Push" where Enrique gets some help from Lil Wayne. That cut is a complete departure from the rest of the album. "Do You Know? (The Ping Pong Song)" is the most fun and, even though it follows the lost love theme of the album, it's bouncy and more – well, it's just more bouncy. Different. - NB

FABER DRIVE –
Seven Second Surgery
(Universal Republic Records)
Energetic, churning music that's poppy and young. 4 guys from Vancouver sing about sex and love – notably in the song "Sex and Love," and they're cynical and sarcastic without losing the fun part of cynicism and sarcasm. Catch them live, I hear that's even better. – KH

DENNIS FERRER –
The World As I See It
(King Street Sounds)
The first release from this veteran DJ and producer is full of great house music. The kind of mixes that keep going on and on and you're dancing and sweaty but you **will not stop** shakin' it until the song is over. Yeah, like that. Run free, Dennis Ferrer. Run free. - KC

FIRE BUG – End Of The World
(Buddha Belt Records)
Bluesy psychedelic music with a kick ass frontwoman, Juliette Tworsey. Great club music from "End of the World" to… well, from "End of the World (Edit)". – CC

JEREMY FISHER –
Goodbye Blue Monday
(Wind-Up Records)
"Cigarette" tells how he wants to be come a habit with you; you can see the video he made on U Tube. The whole album has a folks/blues feel with nice lively acoustic guitar and some great original songs. – LB

GABBY GLASER – Gimme Splash
(Latchkey Recordings)
The third cut, "Fruit Is Sweet," has a nice techno beat. At times reminiscent of a collaboration between Josie and the Pussycats and Ricky Lee Jones; imagine that! – RP

HERO PATTERN –
The Deception EP
(myspace.com/heropattern)
Kind of poppy but in a good, sticks-in-your-head way, like Elvis Costello or The Knack. No, seriously. *In a good way.* The cover art shows a broken guitar, so it must be true that they put on a good show. Grinding guitar work and great vocals, including 2 cuts with guest Jake Turner of Say Anything. Hey, just because they're from Rockaway doesn't mean they should sound like The Ramones. - BS

THE HIGHER – On Fire
(Epitaph)
Cute young dance-beat music that shows a variety of influences. The standout is Patrick Stump's remix of "Pace Yourself." They're in the zone for sure. – KH

HORSE THE BAND –
A Natural Death
(Koch Records)
Hits you right in the face with "Hyperborea," which are an ancient mythical people who made music all the time and had great weather. When anyone died it was always of natural causes. Lucky sods. Well these band members are kind of like "Sims" in an online or video game. It's an interesting band concept, and they are spastic and strong, making music that's the same way. A big strong Horsey. - CC

GLENN HUGHES –
Music for the Divine
(Demolition)
Acoustic and earnest, this is a collaboration with Red Hot Chili Peppers drummer Chad Smith. Hughes has traveled far since Deep Purple, and as a songwriter he keeps advancing but doesn't lose momentum. These 2, along with others on the CD, are musicians who truly enjoy plying their craft for creating and performing. - TDS

IMPIOUS –
Holy Murder Masquerade
(Metal Blade Records)
Their first album since *Hellucinate*, they are as impious as ever. "Death On Floor 44" is a good example; fast fingered guitar work and rasping, guttural vocals. "Slaughtertown Report" is more creative. I also particularly enjoyed the comics (?) – there is one for each cut, or "Chapter." A nice accompaniment to this darkness. - CC

IN THEORY – This Is It
(Shelter From the Storm Records)
They seem to take too much pride in their intros. In other words, get to it,

the intros are too long. "Why Didn't You Come" is a good title but I was hoping it was about sex, not a no-show. And yeah, they do sound like Green Day. Sorry boys. - KH

ION DISSONANCE – Minus the Herd
(Abacus Recordings)
Dissonance indeed! Very harsh and refreshing. "Void Of Conscience" has the best lyrics, but "Scorn Haven" is my fave because it reminds me of Suicidal Tendencies with Black Flag-type vocals. - KH

JEN ELLIOTT AND BLUESTRUCK – 8 Days Down
(City Canyons Records)
The Dali-esque cover art depicts an hourglass shaped like an 8; it's about half full. Or half empty, if you insist. Anyhoo this is their 2nd album, and Jen E is a great singer. Or vocal stylist, if you insist on that. Gee you're pushy. Bluestruck creates a strikingly good background like wallpaper behind the words. Together they are influential and you can hear their influences, many and varied. Check out "Bringing Me Down." But overall it Just Feels Good. Sounds Good? Whatever. - CC

JET LAG GEMINI – Fire the Cannons
(Doghouse Records)
It's pop punk braggadocio that at first reminded me of Smashmouth but then there was more. The vocals on "Doctor, Please!" reminds me of Counting Crows' Adam Duritz (and that's good). Playful and energetic. – HH

JOELLE – Pillar Of Stone
(Gotcha Records)
"Tongue Tied" starts out disco but then improves to a poppy dance-rock feeling. But wait, "All 4 Me" sounds like country disco. Joelle is a good singer and the band and the album have a lot of energy and good production values. The title cut is a little too pop-country for me, but if you put them on in a club or at a party and I bet they would get people dancing. - KB

CHRIS KATRIS – Songs From The Basement Vol. 5
(chriskatris.com)
Yes it is fairly percussion-heavy, but was this really recorded in a basement? It sounds pretty good for all that. And FYI "Scrambled" is the one to beat. - EM

KHYMERA – A New Promise
(Locomotive Records)
The title cut is a loud crashing instrumental, less melodic than I expected. "Alone" is more like it, excellent songwriting and musical phrasing in one package. "You Can't Take Me (Away From You)," however, reminded me of John Cougar – Mellencamp. Yeah, I said it. Actually several songs are reminiscent of that power ballad era. What's up with that? If I want Golden Earring I'll dust off my cassette player. - KH

VIN LAMAR
(Aladdin Recordings)
The best of this album of simple (but not simplistic) tunes are either poignant like "In the Basement" or funny and playful like "Spread Your Wings;" music we could all use more of. – KH

LIGION – External Affairs
(Maple Jam/Bellum Records)
"On The Way" is deep and hopeful, but "Lost My Car" is fun in an almost Dandy Warhols way. The band's name refers both to the "My Name Is Legion" demons that Jesus contended with – and to 'taking the re out of religion.' So I expected Metal based on that, but it's rock with harmony and melody and pop punk infectiousness. These guys work hard and well. Guitarist June says that after most shows "we have to rush [lead singer] Ligion off the stage before he pukes…. He just doesn't have any limits when he is up on stage." - KH

LO-LO & MYFAM
(MYFam Productions)
Get in the Jag, slap on the tag – catchy beat and hip-hop lyrics from percussionist LowKey and singer/songwriter Logan. It is fun! – RK

MAD CADDIES – Keep It Going
(Fat Wreck Chords)
Jamaican ("Riding For A Fall" cover), Dixieland ("Tired Bones"), South-of-the-Border ("Coyote"), and more reggae (the rest of the CD); the Mad Caddies have something for everybody. Truly, they do Keep It Going. - KH

THE LOCUST – New Erections
(Anti-)
Be very afraid. Experimental mentality with no respect for pissing on GG's grave or anything else. THRILLING. – KH

MARILYN MANSON – Eat Me, Drink Me
(Interscope)
Something about his divorce: it wasn't drugs and(/or) alcohol that wrecked his marriage. Apparently it was Dita Von Teese's illusions that he would change. How mundane! But, gossip aside, the album is anything but. "Just A Car Crash Away" is one song title, and that abot sums it up. You can't not pay attention. – CC

MARIA MCKEE – Late December
(Cooking Vinyl USA)
Wow, can she sing. I'd not had the pleasure of hearing Ms. McKee sing before. She's great, and the album is quite excellent musically as well. - BS

MIDDIAN – Age Eternal
(Metal Blade)
"Age Eternal," the title cut, is doom-ridden and relentless, but all of it is just as heavy and grating, really. Doom, impending slowly. If you like slow doom, you already love these guys. The disc has cool zodiac symbols, too. – KH

MIRAH AND SPECTRATONE INTERNATIONAL– Share This Place: Stories and Observations
(K Records)
An interesting blend of musical styles using esoteric instruments like the Oud and an accordion. Folky at times, at others like some sort of Old English music. Each song is meant to

accompany 12 stop-motion films, one of which is on the CD. The songs are all about different insects, and by extension about us. I'd like to see all of the films. - JR

MONSTER IN THE MACHINE – Butterfly Pinned
(Emotional Syphon Recordings)
Electronic but mellow and flutey, this music is created by a sometime painter (he did the cover of Norma Jean's Redeemer), but always a musician, Shannon Crawford. His new band and new CD are out on Korn guitarist Shaffer's record label. Moody, message-laden, but not strident or pushy. More… cushy. Art *should* make you feel good – give it a spin. – KH

MOUNTAIN – Masters Of War
(Big Rack Records)
You may think you don't remember Mountain from their late 60s/early 70s heyday, but you would probably recognize several of their biggest hits – they include "Mississippi Queen" and "Nantucket Sleigh Ride." However, these aren't on this CD. Not that it doesn't have a lot of their other, and perhaps better-known, hits; "Mr. Tambourine Man," "Like A Rolling Stone," and others. Nostalgic I'd call it. I wonder why they broke up after 2 ½ years and 3 gold records? - CC

THE NEKROMANTIX – Life Is A Grave & I Dig It!!!
(Hellcat)
This is easy listening music – my way. It's still Nekroman, but he changed the band and made it the same only more so. They're really pissed off now, epitomized by the song "Rot In Hell!" in particular. Psychorock on. Love the hair. – HR

OZ NOY – Fuzzy
(Magna Carta Records)
Oz is a fantastic guitar player and songwriter. I can't classify him, but he is a musical phenom. You must try this *Fuzzy*. – KZ

NIN – Year Zero
(Interscope Records)
Secret messages in concert t-shirts; bizarre web sites; time alterations and government consipiracies. A hype much, much worse than when, in the 60s and 70s, people sought clues in album artwork and song lyrics, trying to determine whether Paul was dead, or the walrus, or what. These songs are good, noisy as advertised, and I enjoyed the album. "Another Version of the Truth" – it's so true! But if all the hype about it is what made you buy this album, then you truly do have a Head Like A Hole. - KH

PHANTOM ROCKERS – 20 Years and Still Kicking
(SOS Records)
This double CD is the 10th album from the UK psychobilly crew. It's full of fun, as they are purported to be. A compilation really of their entire career, plus new stuff. They're in Texas these days and touring the US. Check out "Tainted Love" for a nice surprise. – GG

PSYOPUS – Our Puzzling Encounters Considered
(Metal Blade Records)
Harsh, wild, and very fast. Arpmndude, the guitarist, also performs in Hank Williams III's band Assjack. I didn't think much of them either. The final cut is 27 minutes long and starts with a long phone message from a woman who misses the person she's calling but also hates them. After a minute or so it degenerates into a loop of her repeating "it's annoying, it6's annoying, it's annoying…". Which is annoying but sometimes starts to sound more like "Good Morning." I HAD TO turn it off after 5 minutes or so. Whatever. - RiP

CHUCK RAGAN – Los Feliz
(Side One Dummy)
Former Hot Water Music vocalist goes with acoustic for his solo album, recorded at a live show. Plenty of harmonica playing, it's pretty happy stuff but oddly his singing is not so hot – particularly on "Do You Pray?" But hey that's not necessarily a bad thin. A lot of singers are like that – John Prine comes to mind as I listen to this. – KH

POS-NEG - I'm A Problem!
(Pos-Neg Music)
Out of this 3-song single, "I'm A Problem" stands out – slick, quick rhymes and a well-done rap overall. Well OK it's 3 mixes of the same song, but anyway- watch for their album *What Side Are You On*, out now. – MH

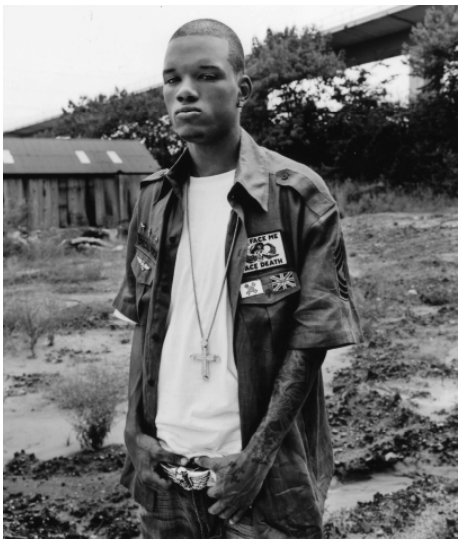
QUEENS OF THE STONE AGE – Era Vulgaris
(Interscope)
Whooh, a noisy and engaging CD from our old friends. The first cut, "Turnin' on the Screw," is nice and grindy, but "Sick, Sick, Sick" is the jewel of the album, with an obvious but sing-along refrain. Pick it up! Also comes with a confusing fold-out poster. A-Pos

RACOON –Another Day
(An Other Label)
A mixture of folk and pop from The Netherlands. This quartet is fronted by vocalist/harmonica playing Bart Van Der Weide. I got excited when I saw guest Robin Van Vliet on keyboards but there is no relation to Captain Beefheart. Lighthearted lyrics and overall it is a nice addition for those who prefer easy listening music. It does not sound like The

Beatles song "Rocky Raccoon," but is equal to it in terms of light folk pop style. - KZ

THE RED BUTTON –
She's About to Cross My Mind
(self)
This man woman duo sounds a bit like Herman's Hermits meets The Hollies, but the upside is that you haven't heard these a million times yet. Breezy and fun. - KH

THE RED CHORD – Prey For Eyes
(Metal Blade Records)
Menacing and throaty as expected from this furious nightmare boys' outfit. And what is this, test-pattern art on the back cover? Alluding to "Intelligence Has Been Compromised" perhaps. And I love songs that have a story behind them, like "Pray For Eyes." Singer Guy K's brother, working as a prison guard, tried to prove to a (demented?) prisoner that the man's tongue was still there. The man told him to "Pray for eyes." Which is not the same as the album title, *Prey For Eyes*. Got it? Good. - KH



RICH BOY
(Interscope)
In **every song** he reminds you of two things: a) this is Rich Boy, and b) he's a mother fuckin niggah. Nuff said? – KH

SHADOW GALLERY –
Prime Cuts
(Magna Carta Records)
Risen from the 90's with 11 cuts from previous albums (a "best of" if you will), and the 12th track, "Rule The World." Apparently they have not recorded anything new here, but if you're a fan pick it up! Songs from their previous 4 albums nicely arranged on this one CD, plus the unreleased "lost" studio cut. Hmmm. - TDS

SCENE OF IRONY –
WHEN Kids Attack
(Like Normal People)
(www.sceneofirony.com)
Judging by the clippings alone, these guys are insane. I'd say "One Cigarette" and "Tea Baggin'," with its phone call interlude, are the standouts here, but it's all hard punk style rock. The poster's on my fridge, I love these guys! Fun and irreverent to the max. - KH

SHARK ISLAND –
Gathering of the Faithful
(Manifest Music)
Richard Black is back with 13 more cuts from Shark Island. Drummer Glen Sobel (any relation to Jill? Dunno…) joins the original members of The Sharks. Both "Blue Skies" and "I Had A Dream" concern the emptiness of getting what you worked for, and the disappointment of not getting what you wanted, because you didn't work to keep it (her/him). Not much optimism but plenty of realism. Nicely packaged, and I don't just mean the nice little black booklet with art and words for all the songs. – TDS

SIX FEET UNDER – Commandment
(Metal Blade Records)
Extreme metal from your fiends at Metal Blade. It's no coincidence that there are 10 cuts on *Commandment*. Fans of SFU (if I may so designate them) may be disappointed at this less-experiment effort, with the notable exception of "As The Blade Turns." - A Pos

TODD SNIDER –
Peace, Love and Anarchy
(OhBoy Records)
OK, thanks for including those B-sides and demos. "Barbie Doll" is pretty lame. "Combover Blues" is better, with a Buck Owens (from his *Hee-Haw* era) feel to it. That cut must have been one of the rarities, not the B-sides and demos. Kind of funny country. In a ha ha way. – CC

STRATA – Strata Presents
the End of the World
(Wind-up Records)
The featured cut "Stay Young" is a good one, but my favorite is "Night Falls (the Weight of It)": I'm just a message on your phone/That you saved long ago…". You can hear various influences on this CD, including Talking Heads and Tower Of Power. Good stuff. - ZB

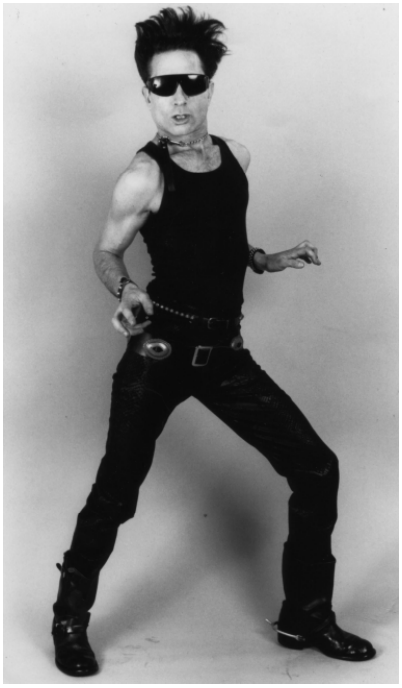
TWO COW GARAGE – III
(Shelterhouse Records)
The 3rd full-length from these Ohio boys shows them moving forward, while working on life's problems, their dreams, and of course relationships. Expressed in 13 varied and original cuts, Garage (may I call you Garage? No? OK Fine.) plays rock, folkish acoustic, and (gasp!) even pop with verve and sometimes just sheer persistence. - JJ

SOCIETYS PARASITES
(Hellcat Records)
Brutal violence seems to be the theme here. Fast, angry, and screaming loudly about their problems and anyone else's that may come to mind. Hard core done well. - KH

STERLING – Cursed
(File 13)
Only 3 cuts on this instrumental rock album, but they are long ones, with stories behind them. The excellent and dramatically low-end sound especially in the drumming. Think Moody Blues meets Emerson Lake and Palmer and they all go back to music school and then keep their mouths shut while playing. The songs start out barely perceptible and build continuously, with no return, reprise, or even slight return. - KH

STRUNG OUT –
Blackhawks Over Los Angeles
(Fat Wreck Chords)
A surprising CD. At first it sounds like pop metal, coming on strong, but it settles down a bit and becomes more melodic. Quick-fingered guitar playing throughout. Check out "A War Called Home" in particular. – KH

SYMPHORCE – Become Death
(Metal Blade)
This is their first album with new drummer Steffen Theurer. The band, with Theurer, 3 of the original members, and guitarist/songwriter Marcus Pohl, is still progressing, continuing their power metal devotion and generally making themselves indispensable. There's also a lovely skeleton on the cover. - RB



SUPERDUDE – Pothead Punk
(Ace Records)
This is fun stuff. My favorite is "Junk Food Junkie" ("Junk food junkie and I need to score/Junk food junkie on the way to the store…"). These aren't poses. Superdude must need a lot of caffeine and sugar just to stay awake! At least he doesn't drink and drive. Superdude knew Andy Warhol and those guys – but no one shot him. He's scheduled to perform at the 3rd Annual "Grass-A-Matazz" in Amsterdam during the High Times Cannabis Cup 2007 on October 13. High times indeed. - KH

THE A-SIDES – Silver Storms
(Vagrant)
Wistful pop love/hate songs. Thanks anyway. - ZZ

TEMPLE OF BRUTALITY –
Lethal Agenda
(Demolition)
Brutal and aggressive. All metal, all the time. Don't look for anything else. - DS

THE FEELING –
Twelve Stops and Home
(Cherrytree Records/Interscope)
OK I was not prepared to like this CD when I read the PR sheet that said "More Than A Feeling." Or was it "Hooked On A Feeling"? Anyway there are echoes of the Bee Gees in their music, but still they kind of grew on me. Catchy like the Beach Boys, but newer. "Fill My Little World" is my personal fave. Supposedly they are secret Iron Maiden fans – well it's no secret anymore. Hmm, 12 stops – are they friends of Bill? No, sorry, that's 12 steps. Never mind. - KH

TIMBALAND –
Shock Value
(Mosley Music Group/Interscope)
Many many featured artists including Dr. Dre, Fallout Boy, and Elton John. Timbaland says the songs in the CD tell a story, but I don't know what it is, the genres are so mixed, fused, and re-interpreted. Maybe a story of the new directions in music. But I never said I wanted it to tell a story so it's all good. - CC

THIS ENDING –
Inside The Machine
(Metal Blade)
The members of this lineup are technically experts at creating this grindhate sound. "Let The World Burn" was the demo that landed them on Metal Blade, which is obviously where they belong. This Ending is not over. - TDS

TOTAL CHAOS –
17 Years Of Chaos
(SOS Records)
Wow has it really been that long? 28 tracks, including bonus tracks, one unreleased. All the rage and defiance that got them on Warped, here is a resume of this punk band's enduring legacy. It's also nice that the rereleases are identified by what album they were on originally. - ZZ

TYLER READ – Only Rock And Roll Can Save Us Now
(Immortal Records)
The "Fire Away" intro sounds like a better version of the intro to "Strawberry Fields," but then the vocalist starts whining about something. Then he gets ahold of himself and makes sense again. "Baby's Got A Temper" is the most rockin' tune on there. It's different and interesting even tho he's just complaining about his woman. Very danceable. - TDSimone

UNKNOWN INSTRUCTORS –
The Master's Voice
(Smog Veil Records)
Great songs and lyrics, with titles like "This Black Hate is Rage" and "Tar Baby & the Rising Sun." At different times recalls Sun Ra, Captain Beefheart, and yes, even MC5. A musical poetry slam-dunk. - KH

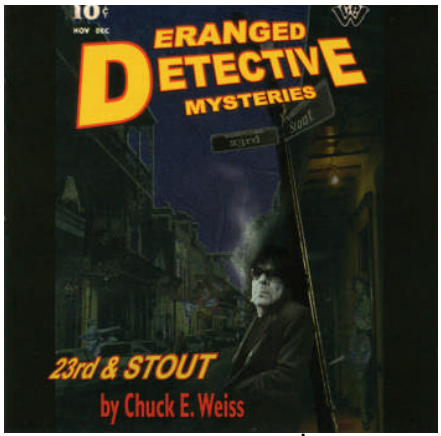
THE UNSEEN – Internal Salvation
(Epitaph)
Yeah yeah we're all gonna die - it's like a continuation of *State of Discontent* and every bit as heavy. I think I hear Hard-style NIN influences at times. A good listen from our boys. - KH

UP THE EMPIRE –
Light Rides the Super Major
(The Cougar Label)
A sonic rush from this loud but hard to categorize outfit. Edgier and with a more 'live' feeling than previous efforts, this one ends with a loud smashing noise, musically speaking, in "Feel Like Dying." I don't think they do though; they're still going loud and strong. - KH

US3 – Say What!?
(Us3.com)
A fun listen. The second cut, "Man On Top," reminds me of Tavares' "Friends," in a good way. "I Don't Care" is a god rappy cut. Worth checking out! – KH

THE VELMAS – Station
(City Canyons Records)
American music – many genres including punk, rock, and reggae. These 3 are bringing it all together to help illustrate the old adage that 'it's all music.' I got all the labels I need already and I bet they do too. Recommended. – CC

VIXEN – Live & Learn
(Demolition Records)
Womanrock. Founding member Jan Kuehnemund's first studio recording since *Rev It Up* in the early 90s. The title cut has the dark and threatening vocals of Jenna Sanz-Agero, in a song about having learned enough about at least one subject (former object of affections, get it?). Vixen is not really a metal band as it's often portrayed, but who said I wanted metal? It's good. I liked the spare and playful cover of "Suffragette City."- CC

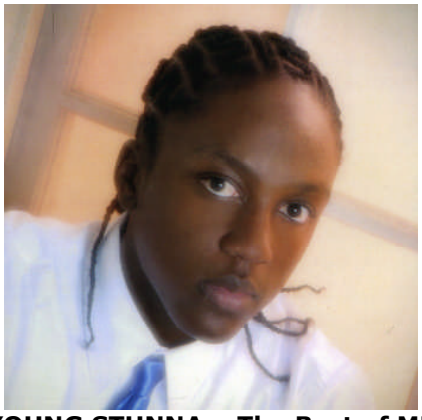


CHUCK E. WEISS – 23rd And Stout
(Cooking Vinyl USA)
OMG, that's the Chuck E. that Ricky Lee Jones sang about so relentlessly some time ago. I wish I could have heard this instead. This guy is all OVER the music. The title cut is great and has a story behind it – of course – but I really liked "Another Drunken Sailor Song." Cool bohemian type story-songs and surfari guitars. Neat cover art like an old detective dime novel – KH

WAKING ASHLAND – The Well
(Immortal Records)
The first cut "Salt Lake Jam" really is a jam. Good songwriting, with lyrics that recall Presidents of the United States of America, and musically resembling Green Day. But fresher of course. Those other guys are so 2 weeks ago. - CC

WENSDAY – Torch Rock
(Desert Dreams Records)
So this is the woman Alice Cooper calls "the other girl next door." Well it's torchy all right. Wensday's strong vocals are well suited to the genre. Her cover of "Only Women Bleed" has quiet piano backing and it's heartfelt and soulful. Just not edgy. - KH

YOUNG BUCK – Buck the World
(G Unit / Interscope)
This is Young Buck. He has pills, a Glock, and he's about to be kickin'. You know you want him. Plus in "Say It To My Face" he rhymes 'bitches' with 'Swishas.' Up and coming. - JJ



YOUNG STUNNA – The Best of ME
(RJM Records)
This CD includes orchestral music and catchy rhythms. "Petty Hoe" is my fave, and "I'm Back" is already a hit single. He certainly is, as advertised, both young and a stunna. Not to be confused with Young Buck (see above). – KH

ZO2 – Ain't It Beautiful
(Riker Hill Records)
I was really looking forward to this CD because it has a song called "If You See Kay." Waaay back in the 80s my children, I was living in San Jose CA and among all the Golden Earring and 38 Special on the radio at the time was a band whose name I don't remember, if I ever knew it. They had a song by that name – "If You See Kay" – and I wondered if this could possibly be the same one. Well it wasn't, but it's cute and clever and the words are actually more caustic than the one I heard years ago. Actually this band is more reaching back beyond that, into the 70s, live bands like Grand Funk and Aerosmith. These guys are probably great live too! If you get a chance to see them live, I'd say Go. - KH

Compilations & Soundtracks

ED RECS VOL. I
(Ed Banger Records)
The second cut, Uffie's "Pop the Glock," is catchy, poppy and sinister at the same time. I love the effects added to the vocals on that one. Sebastian's "Dolami" was monotonous, and I am not particularly impressed with the other artists on this CD. - KH

HOT FUZZ –
Music From The Motion Picture
(Interscope)
This is a great soundtrack, but I haven't seen the movie. Maybe I will, now. BUT – the tracks by, for example, Adam Ant and the Kinks, are muddled with some sort of police

radio talk. I would rather hear those songs "unsullied." "Fire" by Crazy World Of Arthur Brown is not similarly uh, contaminated, which is nice. Good to hear all those songs, regardless. – KH

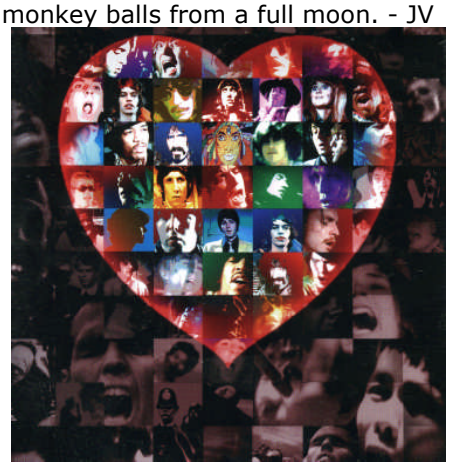
LEFTOVER CRACK / CITIZEN FISH – Deadline
(Fat Wreck Chords)
Crack and Fish. What could be better? I'd been hearing a lot about both bands in recent months, and this comp was out early this year. Citizen Fish covers Choking Victim's "Money and Leftover Crack's "Clear Channel (Fuck Off!)" Leftover Crack counters with, among other things, a cover of Citizen Fish's "Supermarket Song" and The Subhumans' "Reason For Existence." It's all in fun, with 5 new in-yer-face cuts from each of these hot bandolinos. - MM

MUSIC SAVES LIVES – VANS Warped Tour '07
We've held onto this one for so long that you should probably start looking for the *VANS Warped Tour '08 MUSIC SAVES LIVES* CD. Well this one was a promo offered to all attendees at Warped and other tours. If you gave blood or registered as possible bone marrow donors, you got this CD and a chance to win a week on the 2007 Warped Tour. And maybe a wicked head rush. Lots of great bands on this comp, including K-os, Tokyo Rose, Anberlin, and way more. 19 cuts. Check out www.musicsaveslives.org for info on the 2008 comp. – KH

POP PUNK'S NOT DEAD
(Go-Kart Records)
Oh why do I love punk covers? That warm safe feeling I guess. Same reason girls love horses. Thus my fave on this 30-song (!) comp is "You Really Got Me Now," which has absolutely no resemblance to the Kinks song. A cute-sounding Japanese band with female vocals, The Dazes, does that misleading but enjoyable number. Pop punk is not only not dead – it is still fun. - TDS

DVD Reviews

BLOOD SWEAT & TEARS - Spinning Wheels
(Cherry Red Films)
Recorded live at the Civic Theatre in Halifax, UK on April 9th 1980, this disc contains all their biggest hits, from "God Bless The Child" to "Lucretia MacEvil" to the title track "Spinning Wheels". It was going along quite well too until I got to the final cut "Manic Depression." What in God's name were they thinking? They might as well have dug up Jimi's grave and took turns shitting in the box. If you hit the Stop button after the 11th cut you'll be left with a much better opinion of the band. Trust me, that 12 track sucks giant monkey balls from a full moon. - JV



ALL MY LOVING –Thomas Palmer
(MVD Visual)
This music documentary, with footage of Hendrix, Cream, The Who, and more, was never shown in the US in this form. The concert footage is intercut with shots of the Vietnam War, including footage of a man getting shot in the head. I don't actually get the point of the war footage, but maybe that's why it was only shown on BBC. Us non-Brits just can't understand. No, seriously, it was probably suppressed by *our* government. You know, the ones we elected because we're free to do that? But given the brutal footage that's included, the title seems inappropriate. It's not even ironic. – KZ

TIM BUCKLEY – My Fleeting House
(MVD)
Late 60's to mid 70's acoustic pop/folk artist Tim Buckley managed to create fleeting moments of vocal brilliance, scattered amidst his sea of half baked melodies and underdeveloped song constructs. While I can totally appreciate Tim's contributions to contemporary music based on the many popular artists of the 70's, 80's & 90s from CAPTAIN BEEFHEART to LED ZEPPELIN to LYLE LOVETT who took a sliver or two from one of his songs and managed to create an entire career around them, one listen of this DVD is more than enough for me. It's all intros and endings without any real songs in between. Sure, the guy compositionally pushed the envelope to the extreme but based on his flaming liberal rhetoric, I bet he pushed a little fudge behind the scenes to get where he got to in the end. An hour and 45 minutes worth of band mate jibber jabber interwoven between 14 live performances plucked from a variety of his TV performances. JV

THE CHARMS - Easy Trouble
(Red Car Records)
Did they really need an 80 minute documentary to cover this pseudo punk band/pop slop jockeys' accomplishments? I could have done it in about a three minute video montage but then where's the fun in that? Oh wait, they know Little Steven Van Zandt and Kim Fowley. That and 2 bucks will buy you a medium coffee at Dunkin Blownuts. Okay, to be fair, the lead singer is moderately attractive in that $3 crack addict trash bag ho kind of way. - JV

CRUISIN HITS OF THE 60'S
(MVD Visual)
Wolfman Jack starts it out with "Shake, Rattle and Roll." I didn't know he recorded any songs. Anyway, it's a cruise through lots of unforgettable 60s hits like "Rubber Ball" and "Tell Laura I Love Her," by the original artists and with concert footage. It ends with Wolfman doing "Old Time Rock and Roll." Fun and silly – except for that Wolfman, I was diggin' it. - KH

THE DONOVAN CONCERT – Live in L.A.
(MVD Visual)
Well, I hate to say it, but the time to see Donovan in concert was evidently not 2007. He milks it for all it's worth and then adds 10%. A pale imitation of his former performances, and songs that make me feel old just knowing I remember them. I half expected him

to do the Irish Rovers' "The Unicorn." Also "Atlantis" was not on the DVD. Disappointing. - KK

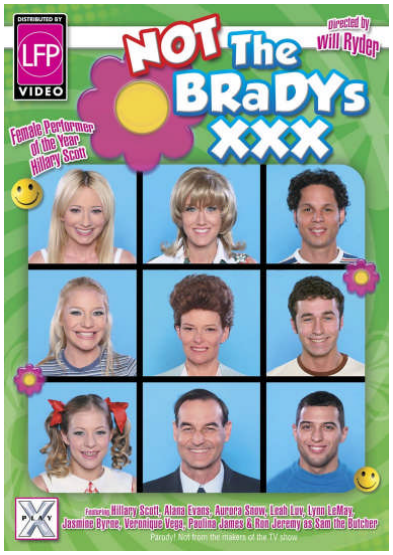
ECHO & THE BUNNYMEN - Dancing Horses
(MVD)
Recorded two years ago live at Shepards Bush Empire, "Dancing Horses" is a little over 2 hours worth of generic British party op. The songs all seem to blend together into one gigantic snorefest. I swear I could hear the collective sawing of logs growing as the concert plodded on. 19 variations of the same old same old. JV

ELVIS - DESTINATION VEGAS
(Wienerworld)
This DVD describes itself as focused on Elvis's years in Las Vegas. It clearly is not once you start viewing it. You get a Brit narrator (like that adds anything) telling the story of Elvis from his truck driver beginnings at Sun Studios and his early TV appearances with Steve Allen and Frank Sinatra. It is a Elvis video biography with a focus on his years of self destruction or you could call it the dark side of his career. Highlights or should I say lowlights include audio of Elvis ranting about how he never gets high and threatening to kick someone's ass. The bonus material includes a vulgar rant on similar subject matter. No wonder it was not publicized it is downright embarrassing. A lot of the audio is presented with out of focus film footage from live Vegas shows. The bonus photo gallery has shots from his career including a lot of bad photography. Cheesy yet in some ways fascinating like a car wreck. If you want to see Elvis make an ass of himself without starring in a B movie this is it!! MTC

GG ALLIN – Hated
(MVD Visual)
Well here it is again, the *Hated* DVD, with bonus footage *AND* some GG temporary tattoos to terrify your family with, *AND* an offer to send away for a John Wayne Gacy portrait poster. Just change the title to SICKENING and rerelease it again. - A-Pos

JOHNNY CASH – The Man – His World – His Music
(Cherry Red Films)
Footage of Johnny on tour in the late 60s, duets with June Carter Cash and Bob Dylan – and you get 2 performances of "Jackson," one of my fav orites. That's all really good, but as your fly on the wall I have to ask, whose idea was it to have this legend, this icon, serenade a crow? Even the crow isn't into it. - CC

MOOGFEST - 2006 Live
(MVD)
Hot damn!!!! This is one kick ass collection of killer keyboard cuts by some of the greatest moog players of all time; Jan Hammer, Keith Emerson, The MAHAVISHNU PROJECT, Jordan Rudess, Roger O'Donnell, Bernie Worrell and DJ Logic. 142 minutes of moog madness featuring "Meeting of the Spirits/ Dance of the Maya", "Blue Wind", "Lucky Man" and a dozen more classic cuts. JV



NOT THE BRADYS XXX
(LFP Video)
As you can tell from the title, it's another porno rip off of a hit TV show from the past. This one features female performer of the year Hillary Scott who's totally miscast as Marcia, but Aurora Snow as Jan and Leah Luv, complete with braces, as Cindy more than make up for it. Thankfully, Ron Jeremy as Sam the butcher keeps his pants on in this one. The plot; the family are losing their home and they raise money to pay off the debt making porn. Brilliant? The film also features Alana Evans, Lynn Lemay, Jasmine Byron, Veronique Vega, Paulina James and Mike Horner who came out of retirement to play the Brady dad. With all the behind the scenes extras there's about 4 hours worth of footage but for all you horntoads out there, there's really only about 45 minutes of quality viewing. Sure, it's a really pathetic storyline but the Brady girl sex is hot so it's a decent bang for your buck if you catch my drift. JV.

SAM MOORE –Original Soul Man
(MVD)
If you love gospel/soul music then this one is a must have. Sam Moore of R&B duo Sam & Dave fame really lets it all hang out on such classics as "When Something Is Wrong With My Baby", "Hold On, I'm Coming" and "You Don't Know Like I Know". 11 cuts from a live show in Cannes, France and 5 from a Florida gig. Excellent video quality on this 75 minute trip down soul lane. JV

MOTT THE HOOPLE –Under Review
(MVD Visual)
Critical Analysis is right. Aside from the 1980 concert footage, this is a lot of Jickeys with bad teeth talking like they all had a hot potato in their mouths. Don't get me wrong, Mott The Hoople was the bomb, but the commentary was hard to listen to and not too enlightening. – BS

QUEEN – DVD Collector's Box
(Chrome Dreams)
A 2 DVD set (both 'unauthorised'). The first disc, *Magic Moments*, is all interviews covering Queen's entire career. Under discussion: Brian's guitar playing and Freddie's vocals. Both are unique and unmistakably recognizable. Freddie's style is partly explained via the revelation that he had a large collection of opera recordings, specializing in those with the best vocal range. For example, "Bohemian Rhapsody" – integrating glam pop and opera. Many other interesting 'tid bits' are revealed, reminding me how many truly great songs Queen produced. The second disc is *Queen Under Review 1973 – 1980*. Great footage from many concerts and the band from the 70s. The last of 8 chapters on this disc – "The Game" Queen's first #1 album in the US that included "Crazy Little Thing Called Love." One (British) commentator remarks that US audiences didn't seem bothered by Freddie's "homoerotic" movements on stage, etc. Bothered? Well I only heard it on the radio but I never felt "Crazy Little Thing Called Love" was homoerotic. But maybe I'm just a dumb American. – KH
Grammar Police Note: Uh oh, one of the commentators on disc 2 said Queen was "the *most* unique band

to…". Unique is a word that admits of and needs no qualifier such as most, really, or truly. If I can avoid saying they were very unique, so can you!

OSCAR PETERSON TRIO –
The Berlin Concert
(inakustik)
Oscar's certainly one of the greatest jazz pianists of all time and these 10 tracks recorded live at Philharmonie, Berlin on June 2nd 1985 really highlight that fact. Superb recording quality and mind blowing performances by Oscar, Martin Drew and N-H.O. Pedersen, featuring "Blues Etude", "Cakewalk" and "Caravan". It's so damn nice I had to play it twice. JV

PHIL VARONE - Waking Up Dead (a film by Fabio Jafet)
(MVD)
A quirky little documentary by Fabio Jafet focusing on the road to rock stardom as seen through the eyes of drummer Phil Varone of SAIGON KICK and SKID ROW fame. This is a must see for any wanna be rocker who is under the delusion that musical "fame and fortune" is a desirable goal in life. Too much drugs, sex and rock 'n' roll makes Phil a very fucked up dude. As long as you keep it all about the music then everything is cool. Once it becomes about "the business" then you're totally screwed. JV

PINK FLOYD - Meddle
(A Classic Album Under Review)
(Sexy Intellectual)
This documentary/analysis gives an overview of the development of PINK FLOYD as it points out the importance of the often overlooked album *Meddle* in the group's transition from the early Sid Barrett era to the more melodic Dave Gilmour influenced offerings. This film delivers the long awaited critical review of a world class band at their creative peak. Now if you'll excuse me I'm gonna go dig through my cassette collection and find Meddle so I can give it another listen now that I know the whole back story. JV

THE QUEERS –
The Queers Are Here
(MVD Visual)
How many times can these bastards do the same song in a one hour time span? Well, on this disc they do it 27 freakin' times. Sure it's supposed to be 27 separate tracks but it's really the same old same old over and over and over again. 64 minutes of pure punk hell. - JV

SCHMELVIS
(Music Video Distributors)
This awful documentary follows up on an article in the Wall Street Journal that explored the possibility that Elvis was Jewish. Not funny or thought-provoking and unlike the promo sheet says, Seinfeld it ain't. KH

RAT SKATES –
Born In the Basement
(Kundrat Productions LLC)
The touching story of an underground thrash metal drummer's climb to success as seen through the eyes of Rat Skates. Of course, success for OVER KILL in the underground circuit simply meant that a few people had actually heard of them when all was said and done. There was no real money or fame to be had but thanks to years of hard work, dedication and tunnel vision toward their ultimate goal of recognition on the world stage, this half baked DVD of Rat's trip to the top of the steaming pile of thrash shit was created. Well done. Now go out and get a real fucking job before it's too late. JV

ROCK 'N ROLLS
GREATEST TEEN IDOLS
(Quantum Leap)
OK you'd have to be even older than me (shudder) to actually remember these tunes playing on the radio in the late 50s, early 60s. And yet they're part of our collective culture, and I know the words to most of them. It's a cool trip back to where I never was, watching the Teen Idols on TV. I love Ray Petersen's "Fever." The only band I don't remember at all is Cirno & the Bowties. – KH

THE UNDAGRIND DOCUMENTARY -
The Dirty Side of the Game
(Rap Hustlin)
I'm as hip to the street lingo as the next dirty white boy but I can't for the life of me understand what the fuck these southern rap dude are tryin' to say. It sounds like a foreign language with the word nigga thrown in every few seconds, knowhatimsayin'? A complete and unadulterated pile of shite with the possible exception of the "bonus grind" at the end where these beefy black babes shake their money makers for cash. They should have just skipped all the rap crap and gone right to the booty bouncin'. JV

WAR – Loose Grooves
(MVD Visual)
One of the most FUN bands of the 70's, forget if it's funk or whatever. Filmed in 1980, WAR does your favorites and the ones you forgot – until you hear them again. Like I said, fun! – KH

MARY WELLS - Greatest Hits
(MVD Visual)
If you like the "Motown Sound", Mary was its original queen. Nuff said. This disc contains 20 plus minutes of Mary at her best, doing hits like "You Beat Me To The Punch," "Two Lovers" and my personal favorite "My Guy." Also contains bonus tracks by THE CONTOURS and THE CRYSTALS. - JV

Book Reviews

NEW BRUNSWICK, NEW JERSEY, GOODBYE - Ronen Kauffman
(Hopeless/Sub City Records)
An insider's account of punk music and culture, Operation Ivy was the album that, as a teen, made him sit up and take notice – shall we say. He once had a fanzine called *Aneurism*. He still lives in New Jersey, and he's a teacher. The author was at Warped in Philly and NY last August; promoting his book, evidently. And I learned a new word – suplexed. It's a wrestling move involving a body slam takedown…. A good read. - KH

PUNK ROCK DAD - Jim Lindberg
(Collins)
This book, by the lead singer of Pennywise, is exactly what the title says – how this punk rocker got married and had three daughters, and how his life, and how he dealt with those changes. It's well written and interesting, with little touches like a drawing of a safety pin between sections. Around Chapter 3 I stopped seeing it as a punk symbol and starting seeing a diaper pin. Lindberg preserves his daughters' privacy by referring to them as "Daughter number one," "Daughter number two," and "Daughter number three." The best passage in the book is on page 87, but I'm not going to give it away. Second best is good enough for you, so here it is: "Imagine being the size of a loaf of bread and feeling totally helpless; you'd cry occasionally too." – KH

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In the 50's, Robin Luke performed the first recognized electric rock uke in his hit "Susie Darlin'". In the 60's, Little Bob (Hvratlin) and his Electric Ukulele performed the instrumental "Rock That Uke" after which we named our documentary. Warren, with "Torn Uke," you sir, have boldly declared yourself their natural heir to the throne! All hail the Tornado!

Bill Robertson: ROCK THE UKE

Tornadic Ukulele

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